CHU-BOPS The value of collectibles that once highlighted albums **p.8**

GOLDMINE

THE MUSIC COLLECTOR'S MAGAZINE WWW.GOLDMINEMAG.COM FEBRUARY 2019

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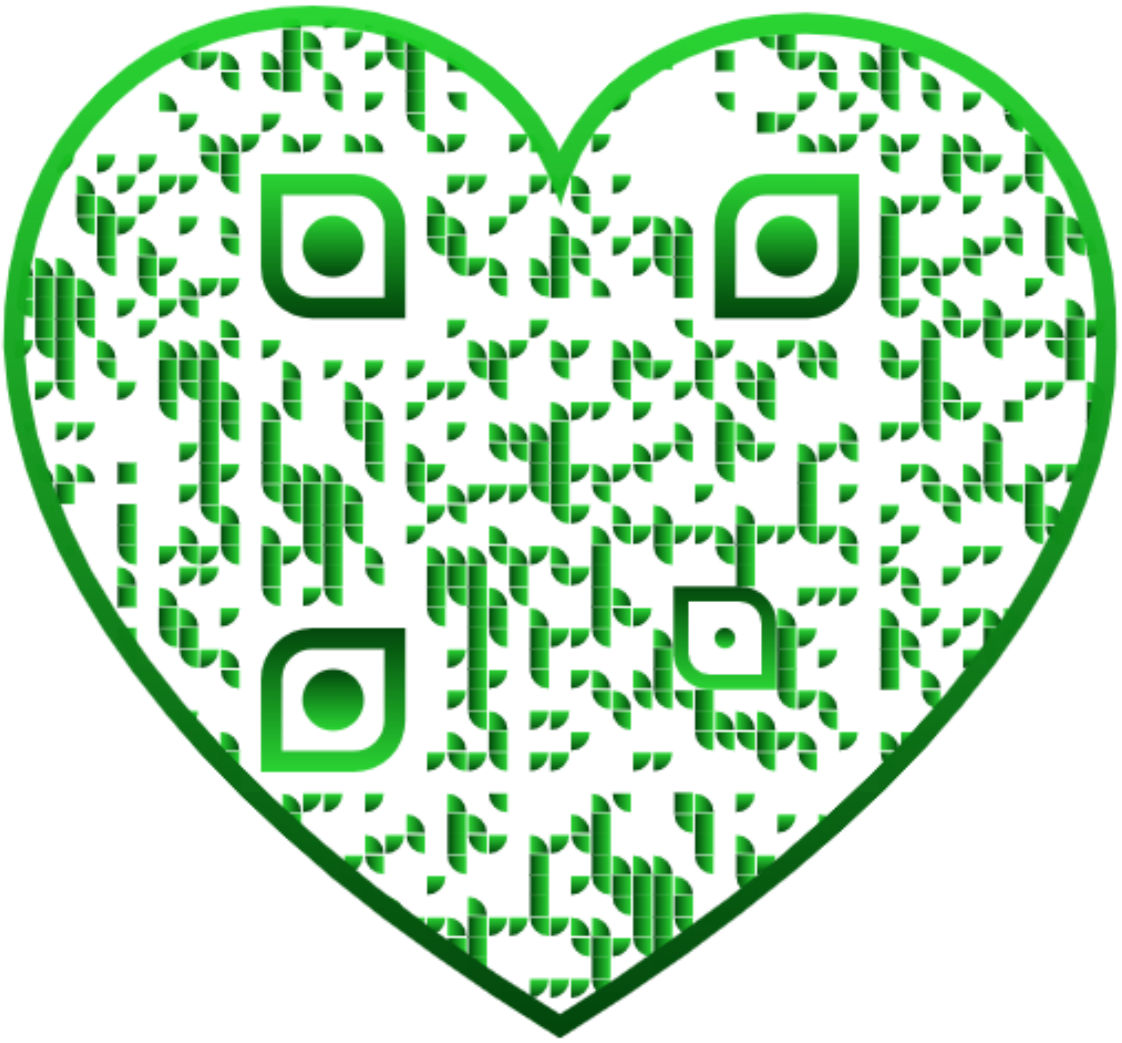

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A list of recent *Goldmine* podcasts:
Episode 42: Drummer Kenney Jones tells the story behind the 1968 Small Faces' album, *Ogdens' Nut Gone Flake*.
Episode 41: Record Store Day Black Friday 2018 is the subject of this episode and who better to talk to about it than RSD co-founder Michael Kurtz.
Special Episode: *Goldmine* and its sister publication *Deer & Deer Hunting* teamed up to present a special podcast with the 'Motor City Madman,' Ted Nugent. Nugent details how hunting relates to his passion for rock 'n' roll.

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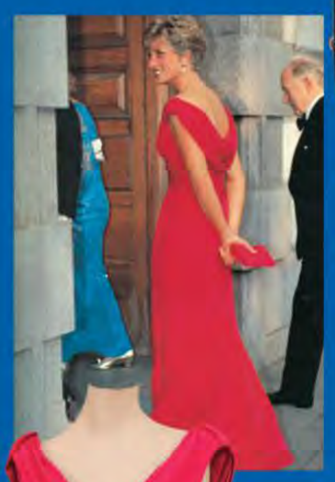

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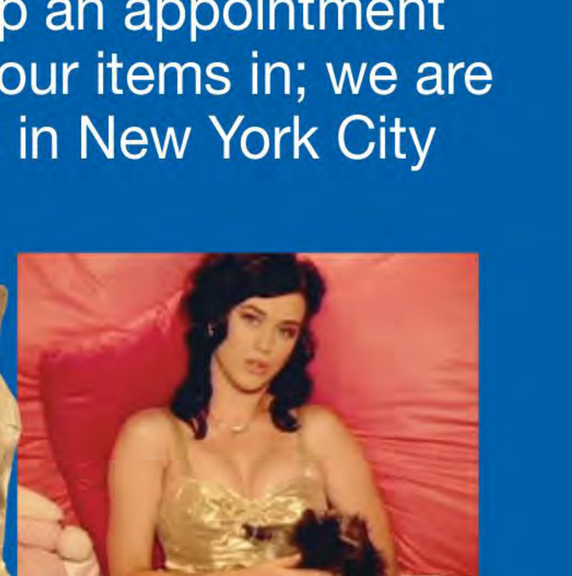

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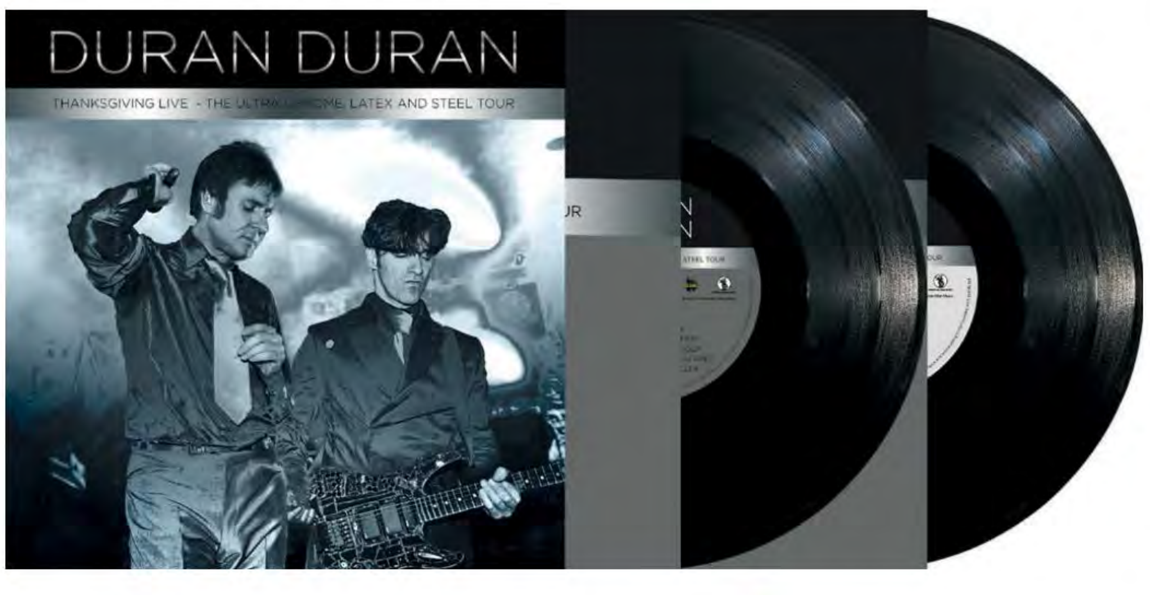

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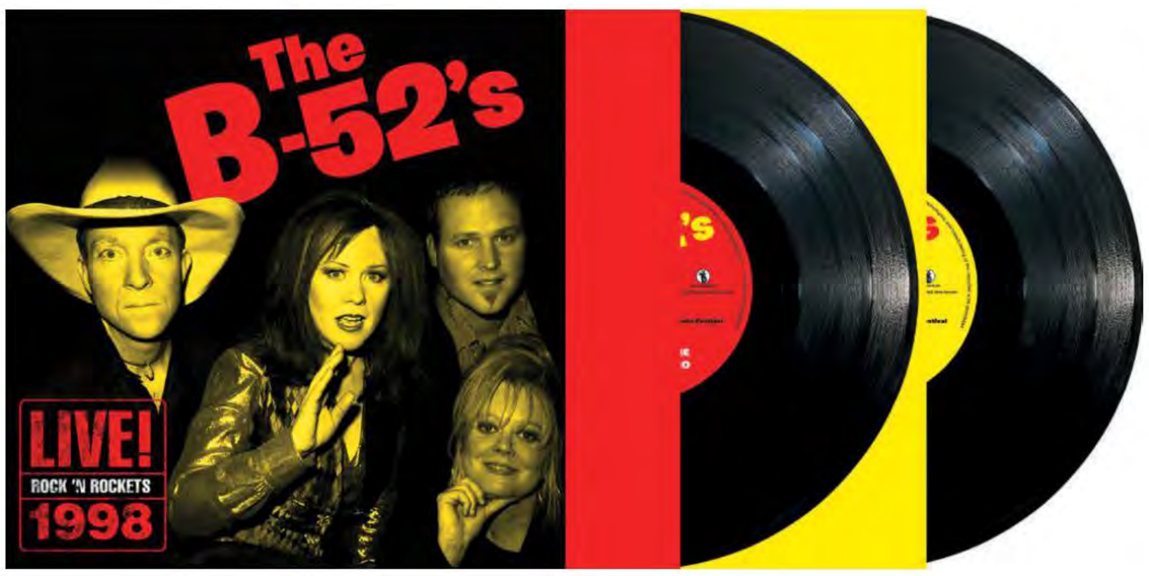

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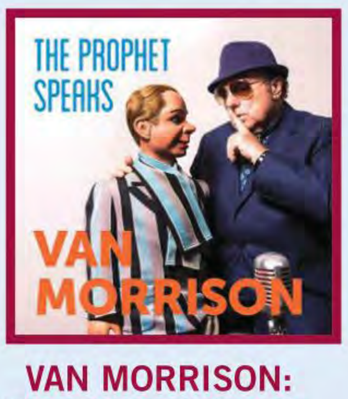
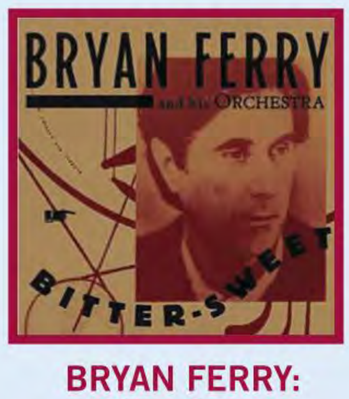


VAN MORRISON:
The Prophet Speaks
CD / 2 LP

DOLLY PARTON:
Dumplin' (Soundtrack)
CD

JOHN MELLENCAMP:
Other People's Stuff
CD / LP



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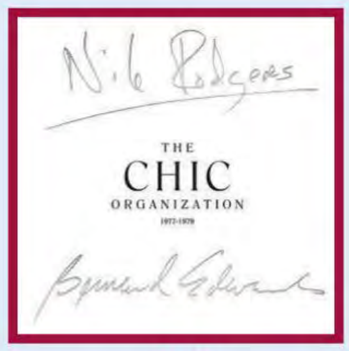

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ROB HALFORD, JUDAS PRIEST
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ROCK SCENE

MUSIC COLLECTING

COLLECTING CHU-BOPS

BY DOUG KOZTOSKI

Hit songs have been labeled bubble gum music and/or pop music, at times, so the idea seems a bit of a natural extension of that way of thinking. The idea in this case? **Chu-Bops**, an early 1980s product that coupled a piece of pink bubble gum shaped like a grooved album with a 3" x 3" replica album cover wrapper usually spotlighting a group or artist of the era.

The Amurol Products Company of Naperville, IL rolled out nine series of Chu-Bops between 1980 and 1983, with the first batch including such performers as Pat Benatar, Billy Joel, The Knack, Rush, The Spinners and the set-starter, ABBA's *Voulez-Vous* album.

Voulez-Vous in French normally translates to English as "Do you want?" or "Would you like?" but apparently too many collectors and gum chewers back in the 1980s generally responded with more of a "No" or "Eh" when it came to the round-sculpted confectionery.

Steve Freedman, however, has said "Yes!" to Chu-Bops since their inception. Freedman primarily deals in Beatles' items and years after their debut he bought out Amurol's remaining stock of just the mini-album covers, some of which was their Beatles' series.

"Chu-Bops competed in the baseball card space (which also contained gum in the packs) and that area was oversaturated at that time," said Freedman of Amurol's early '80s venture. "Chu-Bops weren't mass-marketed, they were relatively unknown, they did okay, nothing fantastic, but it was something different."

At 29 cents a pop each "Bop" took a little extra bite out of most kids' gum budgets, but the tiny album covers, often including song lyrics on the back, spun their way, eventually, into the hearts and minds of a certain kind of music collector.

Later in the product's run, which totaled 85, the company went with mostly one big name per series, at around 33 cents an album, highlighting Elvis Presley (Series 6), The Beatles (Series 8) and The Rolling Stones (Series 9). Most Chu-Bops series' contain eight albums, The Beatles are the largest at 16 titles.

"The Stones albums have the highest premium (on average) since they came out at the end of the run, and perhaps due to lower production," Freedman noted. "There are not that many of the Stones Chu-Bops still out there wrapped" in original packaging. The music memorabilia dealer said Stones' Chu-Bops normally sell for $5-$10 each, while Beatles from the set often trade for a little less.

"If it's just the albums without the gum they go for $2-$3 each." Complete uncut sheets of Beatles Chu-Bop albums sell for "around $100 each."

Another aspect of the Chu-Bop experience revolves around their related items that could be purchased through a mail-in offer: chiefly collector albums to house the mini-records (originally $2 each) and T-shirts ($6 apiece).

Yet perhaps the coolest item in the group one could purchase, as the advertising flyer described it, was "a cleverly disguised beautifully detailed AM radio. Scaled exactly to Chu-Bops mini-album size" and priced at $22. Good luck finding one of those transistor radios today. The empty collector albums, meanwhile, can normally be found for around $10-$15.

A single album represented most artists in the Chu-Bops family, but Benatar, Blondie, The Knack and The Spinners each had two. Billy Joel led all others not in the Elvis/Beatles/Stones category, with three.

COURTESY OF DOUG KOZTOSKI; BROKEN GUM IMAGE COURTESY OF MEMORIESOFTOYMORROW.BLOGSPOT.COM

ACROSS THE POND AND BEYOND

Mainly a U.S. product, Amurol did test market a smaller number of Chu-Bop titles in Europe and Japan. In some of those overseas arenas they were also known as "Hit Pops" and "Chu-Pops," but however the packaging read, for some they might as well have been called "Flop-Pops" since apparently they largely went over like an air-guitarist subbing for Keith Richards.

That said, some of the foreign versions are now harder to find and are normally a few bucks more expensive than their U.S. counterparts.

Often sold in lots from a few to dozens for just a couple dollars per Chu-Bop, sometimes when an individual replica album sealed with its original shrink-wrap meets a motivated buyer with extra cash the prices spike, such as in recent eBay auctions where David Bowie's *Scary Monsters* went for $23 and the Kiss album *Unmasked* sold for $26.

LASTING FLAVOR

"Recently eBay has been very active with Chu-Bops," said Freedman, of the online auction site. "Chu-Bops have a much bigger collector market now, since going on eBay, compared to when they came out."

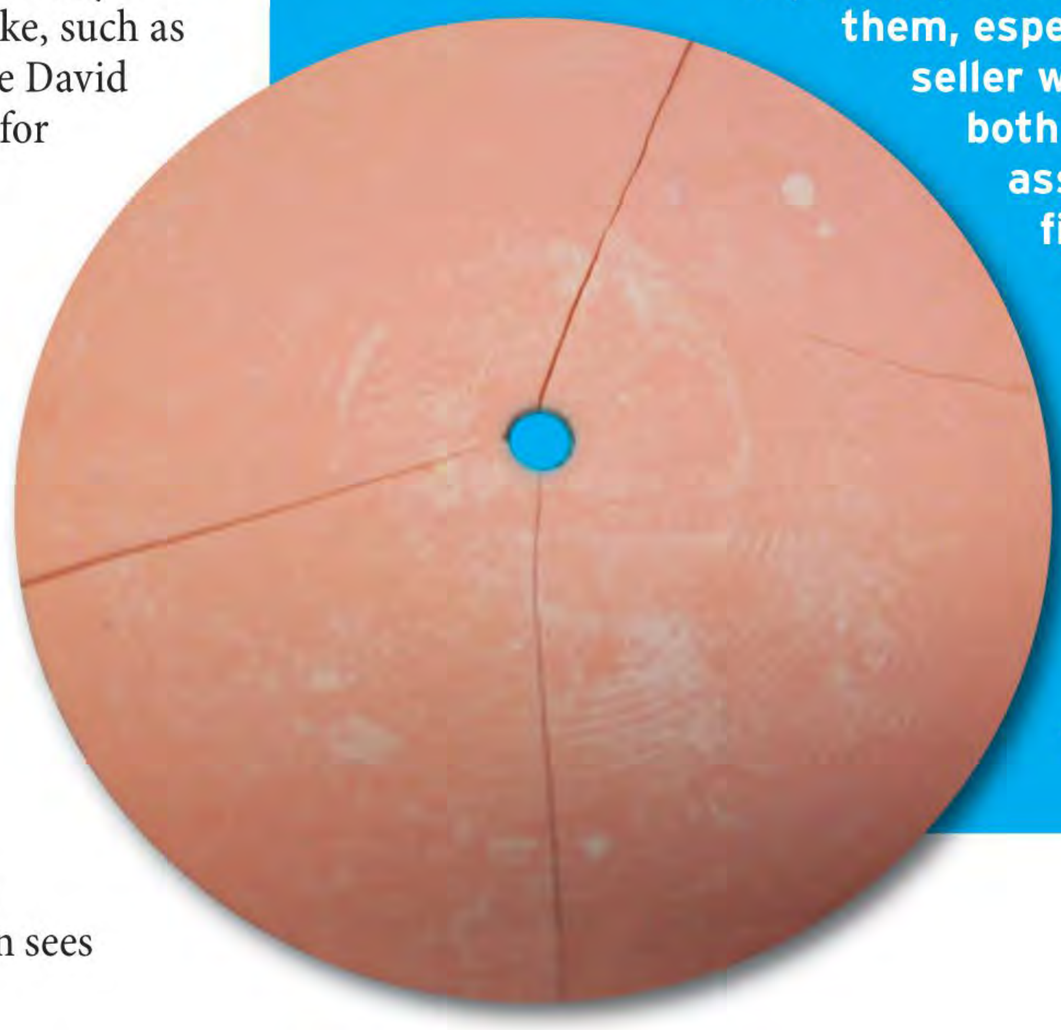
And, like a slowly swelling bubble gum bubble, Freedman sees Chu-Bop prices growing in the future. The reason behind a portion of their expanding popularity, he said, might surprise a few people. "Recently some companies have been marketing miniature items, like dollhouse accessories, and that helps drive up demand."

With the current trend of several TV shows from the past few decades experiencing a reboot, one can easily wonder if a company might take a similar approach with Chu-Bops. In addition to highlighting certain albums, they could choose a handful of single hit records from many different years as part of their "playlist," as well. Older "singles" that climbed the charts that would seem a natural: The Ohio Express with "Chewy Chewy" (1968), The Archies' "Sugar Sugar" (1969) and Hanson with their late 1990s smash "MMMbop." Certainly something to chew on.

RECORDS ARE MADE TO BE BROKEN

Even at the newest, Chu-Bops are 35 years old and counting. Several pieces of gum in their album wrappers have deteriorated and stained the outside, often the back, so if you look to pay any money at all to speak of when buying them, especially online, try to see if the seller will provide a crisp image of both sides of the album to better assess its full condition. Just figure the gum, or what's left of it, is brittle and broken.

To see a music lover open some Chu-Bops and give the gum a try, go to YouTube and search "A Different Kind of Record Collection." The video runs just over 10 minutes, but the last minute or two shows the fun with the gum.



SPIN CYCLE

BLACK FRIDAY BLUES

BY DAVE THONPSON

If you need any indication of how healthy the market for vinyl now is, **Record Store Day's Black Friday** this year stands as the perfect example. No matter how alluring the limited editions may have been (and some of them were), there were twice as many regular releases that were equally enticing.

For example... Spin Cycle was a little late making its traditional pilgrimage to **Rainbow Records** in Newark, DE; the place had been open for 30 minutes, and already there were empty spaces where who-knows-what prizes once had awaited. And then you hear about the collector who arrived a full 12 hours early, and sat out in the cold night waiting for the doors to open. And another who joined him at 1am. And the rest who were lined up well in advance of opening time, swooping in and cleaning out the place.

It's lucky we weren't really looking for much.

Those replica **Robert Johnson** and **Blind Lemon Jefferson** 10-inchers ("Cross Road Blues" and "Black Snake Moan"—both Traffic Entertainment) look and sound great. But are they as nice as *Confessin' The Blues* (BMG), which folds five 10-inchers into old style 78 "album" packaging, and 42 original blues numbers chosen for the purpose by The Rolling Stones (Ron Wood even painted the cover art).

Johnson's included, of course ("Love in Vain Blues"), alongside a wealth of other cuts that the Stones themselves have either covered (Howlin' Wolf's "Little Red Rooster,", Chuck Berry's "Little Queenie," Robert Wilkins' "Prodigal Son," Bo Diddley's "Mona") or otherwise been influenced by (Waters' "Rollin' Stone"), while the accompanying booklet offers artist bios and some fabulous photos. A genuine work of beauty.

Sticking with the Stones, a 12-inch repressing of **Keith Richards**' "Run Run Rudolph" solo single (BMG), with the original "Harder They Come" B-side, plus the later "Pressure Drop," was RSD's gift to Stones collectors and more than welcome it was.

But a three LP recounting of **The Roling Stones**' 1994 tour, *Voodoo Lounge Uncut* (Eagle Rock), proves just as spellbinding, the full November 25 Miami concert capturing the Stones in absolutely stunning form. True, purists could probably live without Sheryl Crow popping up for "Live With Me," but when Bo Diddley joins the fun for "Who Do You Love"—even writing that sentence makes the heart skip. Nice to see the likes of "Monkey Man," "Doo Doo Doo" and "Dead Flowers" in the set list, too, and that "Not Fade Away" opener is itself a Stones classic.

Sonically, it's a little disappointing compared to others in the series (the drums are too loud, the guitars too quiet), but it's an exciting listen regardless. And, if you need more, there's a Blu-ray of the full show, and a CD with five extra tracks from Giants Stadium, but six sides of cool voodoo are hard to beat.

Another smartly packaged 10-inch celebrates the 60th anniversary of Bert Stern's movie of the **1958 Newport Jazz Festival** (Charly). Two LPs, a CD and a DVD of the film itself round up cuts by Louis Armstrong, Dinah Washington, Thelonious Monk, Anita O'Day and more, again with stunning sound and glorious visuals.

The movie was, after all, one of the touchstones of '50s jazz documentation, and both the music and movie, and the 44-page booklet celebrate the anniversary with painstaking remastering and period style. It reminds us, too, what a broad church "jazz" was back then, too, as Mahalia Jackson, Chuck Berry and Big Maybelle all step out on stage, while the movie itself proves that 10 years before Monterey Pop supposedly "invented" rock cinematography, Bert Stern had been there, done that and designed a really cool T-shirt.

Similarly lush, and equally replete with late '50s jazz (and more besides), **The Complete Cuban Sessions** is a five LP collection reissuing (naturally) the five Cuban Jam Session albums released by Panart between 1956-1964. The box art, sensibly, echoes the style of the original albums.

The sessions themselves are legendary; and, if you don't know the story, a 24-page booklet serves up deeply detailed background to both the musicians and the music. In essence, however, what we have are some of the most important Cuban musicians of the era, tearing out across both highly stylized standards ("Perfida," "Cha Cha Cha," "Mambo") and sheer improvisation.

Taking over the Panart studio, it's the sound of the players simply letting rip—all evening long, they'd been entertaining the tourists in the nightclubs and hotels of Havana; this was their opportunity to entertain themselves, and the modern listener's only regret is that so little of the music they made was actually released—there must be hours of further jamming still sitting in the archive.

What we get, though, is incredible, beautifully remastered LP after LP that effectively tell the story of Cuban music, skimming through styles and fashions without a care in the world, and so gloriously uplifting that you don't need to have heard a note of it before, you will be converted when you do.

Jimi Hendrix made his traditional RSD appearance with a mono 7-inch EP of "Burning of the Midnight Lamp" (Sony), but of course it was but a trailer for the main attraction, the 50th anniversary of *Electric Ladyland*. A beautiful box set celebrates the event across 12 sides of vinyl, divided equally between the original LP, twenty early takes and demos, and the full Hollywood Bowl show from September 1968. Plus a 'making of' Blu-ray, plus an absolutely breathtaking 5.1 mix of the album.

The sheer quality of modern Hendrix reissues does not need to be dwelled upon—these sets are uniformly magnificent, although perfectionists will note the pressing flaw that lurks on side four, in the silence between "House Burning Down" and "Watchtower."

It's minimal; indeed, a simple audible click is scarcely noticeable when compared to some of the foul-ups that now seem an intrinsic part of the modern deluxe box set experience.

But one does wonder, once again, whatever happened to quality control?

Nevertheless, *Ladyland* itself has not sounded this good since the original U.K. LPs rolled off the presses, while the other material comes close to that same standard. Certainly, anyone who remembers the decades we spent listening to increasingly ropey bootlegs of Hendrix out-takes and live shows will certainly be celebrating this set, while the booklet packs a treasure trove of ephemera, too. It's a joy to behold.

Of course, RSD did bring a few treats that hang in splendid isolation. That **Julie Driscoll/Brian Auger** live album, *Berlin Jazztage*, for example.. Spin Cycle missed out on that one, but we did pick up **The Dead Kennedys**' Iguana Studios rehearsal Sessions (Manifesto), thirteen rough and ready moments from the original five-man lineup, but with the band's excoriating vision already firmly in place.

A picture disc for the once impossible-to-find mono edition of **The Mothers of Invention**'s *We're Only In It For The Money* (Universal) brought a smile to the face too, even though the music itself is now readily available on the *Lumpy Money Project/Object* box. This is, after all, one of the key early Zappa albums, not only for the Beatle-baiting artwork that still seems to attract

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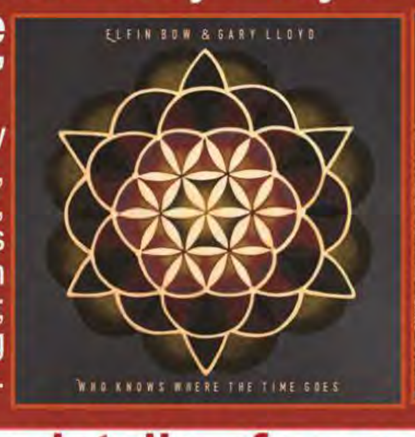
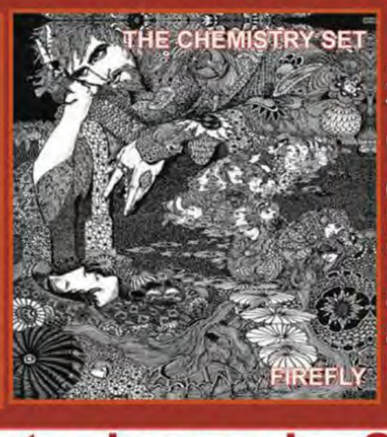
nick nicely
'All Along The Watchtower'
Nick is back on vinyl, and back on FdM, with a double A-side, comprising Dylan's classic 'All Along The Watchtower' and a new song, 'The Doors Of Perception'. You'll be pleased to hear that Nick's psychedelic wall-of-sound is in full force; this is 21st century psych.

Elfin Bow and Gary Lloyd
'Who Knows Where The Time Goes'
Elizabeth Kearney aka Elfin Bow fulfils the ambition of a lifetime, collaborating with composer/producer, Gary Lloyd to reinterpret Sandy Denny's classic song, together with her own composition, 'The Wisdom'; both tracks featuring the Scottish Session Orchestra.



The Chemistry Set
'Firefly' / 'Sail Away'



30 years since their first release (a cassette!), The Chemistry Set return with a new 7". 'Firefly' is a heavy psych-pop' instant classic', with fuzz guitars set to 11 and their best production job ever.
'Sail Away' has everything, including a 12 string Rickenbacker, tablas and a mellotron with the Stones' 'Brian Jones' brass setting turned on at the end!

check out our website for details of recent releases by Sendelica, The Pretty Things, Kris Gietkowski, The Honey Pot, Anton Barbeau and Permanent Clear Light
***plus* the DVD of our 10th birthday gig with Tir na nOg, Magic Bus and Jack Ellister**

www.fruitsdemerrecords.com

so much attention, but also as home to some of the Mothers' most enduring material.

But Zappa, too, has been well-served in the reissues marketplace of late, with fresh visits to *Chunga's Revenge* and *Burnt Weeny Sandwich* proving hard to resist, and an anniversary edition of *Zappa in New York* poised for a new year release. Again, RSD tries hard, but the regular releases still glitter just that little bit brighter.

A pristine all-analog remastering of the first **Joan Baez** album (Craft Recordings), for example, reminds us just how influential this record was when it originally appeared in 1960—pre-Dylan, pre-Ochs, pre-Peter, Paul and Mary... in terms of the folk revival, pre-almost any hitmaker bar the Highwaymen.

A lot of the songs here were already standards when Baez got hold of them, but she raised them higher than that—would anyone have touched "House of the Rising Sun," for example, had Baez not delivered it so deliciously? She breathed fresh life and interpretation into the Child Ballads canon ("Henry Martin" and "Mary Hamilton"), and has any album ever packed a more dramatic opener than "Silver Dagger"? As Maynard Solomon's 1960 liner notes so rightly remark, "in its four short verses loom enough tragic characters to populate an 18th century novel."

Finally, from more recent times, another reissue that reminds us what magnificent times we live in, so far as vinyl is concerned. When Tiger Army frontman **Nick 13** released his self-titled solo debut in 2011 (Craft Recordings), it shocked a lot of that band's psychobilly followers. Calmer, gentler, countrified waters lapped the darkness that traditionally clung to 13's muse. But dig deeper and the roots that both forms share shine through it all.

Nick 13 is no stranger to vinyl. It was released as such the first time around. But the Sugar Hill original is a beast to find today—Discogs records one sale that topped $150. Well, here it is at regular price and worth every penny it is.

GETTY IMAGES

ASK THE EXPERT

VENTURING ON

Q **I picked up about 100 record albums recently and found one that is not listed in your 8th edition of the *Goldmine Record Album Price Guide*.**

It is as follows: The Ventures on Sunset Records (SUS-5116) *Runnin' Strong*, no date on front or back of cover or album label.

I would appreciate any information you have on this album.

– Larry Miller, via email

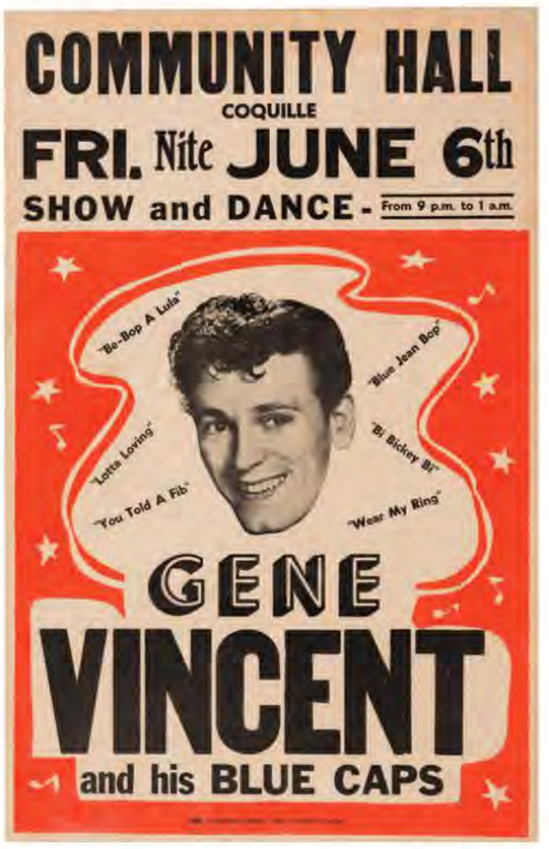
A By 1966, the year in which this compilation was released, The Ventures were very much a spent force in commercial terms. Hence this budget priced compilation, an attempt to squeeze a few more dollars from the nostalgia market. Sadly, it does not appear to have succeeded–even in NM condition, its value is unlikely to exceed $8.

It's a fun collection of songs, though...

– Dave Thompson
Author of current Goldmine Record Album Price Guides

AUCTION WATCH

These are the top-selling concert posters and handbills in Heritage Auctions' November 2018 Auction.



1 Gene Vincent
Community Hall Concert Poster
Extremeley rare (1958)
Condition: VG+
Sold for: $18,750.00

2 Otis Redding
Charlotte Coliseum Concert Poster
(APO Shows Present, 1967)
Condition: VG
Sold for: $17,500.00

3 The Rolling Stones
Hara Arena Concert Poster
Extremeley rare (1964)
Condition: VG
Sold for: $15,000.00

4 Grateful Dead
Avalon Ballroom "Skeleton and Roses" Concert Poster
First Printing FD-26 (Family Dog, 1966)
Condition: VG+
Sold for: $11,250.00

5 New York Dolls
Mercer Art Center Concert Handbill
Rare (Circa 1972)
Condition: G
Sold for: $6,875.00

NEW RELEASES

Duane Eddy

JANUARY 2019 **Allman Brothers Band,** *Shades of Two Worlds,* Music On Vinyl ● **Bo Diddley,** *I'm a Man: Live 1984,* Goldenlane ● **Buck Owens & His Buckaroos,** *On the Bandstand,* Sundazed ● **Buck Owens & His Buckaroos,** *Together Again/My Heart Skips a Beat,* Sundazed ● **Cannonball Adderley,** *Somethin' Else,* Universal ● **Cannonball Adderley,** *Swingin' in Seattle: Live at the Penthouse 1966-1967,* Real to Reel ● **Charlie Rich,** *Lonely Weekends,* Vinyl Passion ● **Chick Corea,** *Piano Improvisations, Vol. 1,* ECM ● **Chick Corea,** *Tones for Joan's Bones,* Music On Vinyl ● **Duane Eddy,** *Songs of Our Heritage,* Wax Time ● **Elvis Presley,** *Elvis Presley [1956],* Wax Time ● **Elvis Presley,** *G.I. Blues,* Friday Music ● **Elvis Presley,** *King Creole,* Friday Music ● **Etta Jones,** *A Soulful Sunday: Live at the Left Bank,* Real to Reel ● **Frank Sinatra,** *Songs for Swingin' Lovers!,* WaxTime in Colour ● **Grateful Dead,** *Candy Man,* Left Field Media/Star ● **Hank Mobley,** *Soul Station,* Universal ● **Iron Butterfly,** *Live in Copenhagen 1971,* Purple Pyramid ● **James Brown & His Famous Flames,** *Please, Please, Please,* Wax Time ● **Jewel,** *Pieces of You,* Concord ● **Johnny Winter,** *Still Alive and Well,* Music On Vinyl ● **John Coltrane,** *Lush Life,* Wax Time ● **John Coltrane,** *Blue Train,* Universal ● **Juliana Hatfield,** *Weird American,* Laundromat Records ● **Klaus Schulze,** *Shadowlands,* SPV ● **L7,** *Bricks Are Heavy,* Plain Recordings ● **Little Feat,** *Time Loves a Hero,* Speakers Corner

MARKET WATCH

These are the top-selling records on eBay for November 2018. BY FRANK DANIELS

1 Annelies Schmidt
JS Bach: Six Suites Pour Violoncelle Solo
Ducretet Thomson 300 C 043-5
Condition: VG+/VG++/VG++/VG++
Sold for: $15,000.00
Schmidt was a German cellist of some renown who was most popular during the 1950s. This 1958 album represents the artist at the top of her craft.

2 The Beatles
Please Please Me
Parlophone (U.K.) PCS-3042, Black/gold label with Dick James credits
Condition: VG++/NM
Sold for: $10,407.69
This is perhaps one of the top copies of the LP to sell on eBay...and there were two such sales this month.

3 The Beatles
Please Please Me
Parlophone (U.K.) PCS-3042, Black/gold label with Dick James credits
Condition: VG+/VG(+)
Sold for: $6,818.39
For those who could not afford the high-grade copy or simply did not win it, there was this mid-grade example.

4 Johanna Martzy
Bach: The Unaccompanied Violin Sonatas
Columbia (U.K.) 33CX-1286//1288, Blue label
Condition: VG+/NM-/NM-/NM-
Sold for: $5,991.07
Bach and The Beatles were clearly tops this month, with another three-record set of Johann's works perched security in the Top Five. Martzy, the great Hungarian violinist, began her career at age 13. She was most popular throughout the 1940s and 1950s.

5 The Beatles
Yesterday And Today
Capitol ST-2553
First-State Butcher cover
Condition: VG/VG
Sold for: $4,327.52
This affordable copy of the band's famous "butcher" album rounds out the batch. Available only for a few days in June 1966, copies like this one that never had the new cover pasted on top of it are scarce. For those who keep track of such things, this copy was pressed at the Scranton, PA, plant.

RECORD STORE RECON BY DR. DISC

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STOCK 9

This store is a picker's dream. Records (new and used), CDs (new and used) cassette tapes, T-shirts, stereo equipment, magazine and books. This place has it all because it's more than just a record store it's almost like a flea market, but understand this is a good thing because you could spend hours here and not see it all.

STAFF 10

Some of the nicest staff I have ever had the opportunity to interact with. The store is owned by a pair of brothers who took the store over from their family. It was opened in 1910 by their grandfather and has been a record store for the past 28 years. I had the opportunity to speak with Mark Kessler and the man has got some great stories that he is willing to share.

STORE 8

It must be hard to keep a store like this very clean because of the size and the way everything is displayed. Don't get me wrong it's not dirty, just organized clutter. Most of the new and used records are upstairs with boxsets and Record Store Day items on the first floor.

SELECTION 9

You will find all styles of music at Recycled Records and in many different formats. Over 30,000 records offers a lot to look through and their prices are very fair. I found their $2.00 record section to be filled with some great selections.

SPECIAL MENTION

The store has a great selection of stereo equipment and they will allow you to test every piece before you buy it. The store also participates in Record Store Day and usually has a big line of customers waiting.

● **M. Ward,** *What A Wonderful Industry,* M.Ward Records ● **Magnum,** *Live at the Symphony Hall,* Steamhammer ● **Mahavishnu Orchestra,** *Visions of the Emerald Beyond,* Music On Viny ● **Muddy Waters,** *Folk Singer,* Wax Love ● **Nat King Cole,** *Welcome to the Club,* Jazz Wax ● **Parliament,** *Medicaid Fraud Dogg,* The C Kunspyruhzy ● **Pat Metheny,** *Watercolors,* ECM ● **REO Speedwagon,** *Hi Infidelity,* Friday Music ● **Rickie Lee Jones,** *Pirates,* Other Side of Desire Music ● **Rickie Lee Jones,** *Rickie Lee Jones,* Other Side of Desire Music ● **Rival Sons,** *Feral Roots,* Atlantic ● **Robert Johnson,** *King of the Delta Blues Singers,* Wax Time ● **Rosemary Clooney,** *Riveting Rosie,* Sounds of Yesteryear ● **Rush,** *Rush in Rio,* Rhino ● **Sammy Hagar,** *Danger Zone,* Rock Candy ● **Sly & the Family Stone,** *Life,* Sundazed ● **Soft Machine,** *Hidden Details,* MoonJune Records ● **Steve Hackett,** *At the Edge of Light,* Inside Out Music ● **Steve Jones,** *Mercy,* Rock Candy ● **Steve Jones,** *Fire & Gasoline,* Rock Candy ● **Steve Mason,** *About the Light,* Domino/Double Six ● **Strawberry Alarm Clock,** *Wake Up...It's Tomorrow,* Sundazed ● **Tangerine Dream,** *Somnambulistic Imagery,* Blue Moon/Left Field Media ● **T-Bone Burnett,** *T-Bone Burnett,* Music On CD ● **The Pineapple Thief,** *Tightly Unwound,* KScope ● **The Searchers,** *The Farewell Album,* Sanctuary Records ● **The Specials,** *The Best of the Specials,* Chrysalis Records ● **The Want,** *Greatest Hits, Vol. 5,* Southern Lord Records ● **Wishbone Ash,** *Live in Tokyo,* Music On CD

T-Bone Burnett

TIM MOSENFELDER / CONTRIBUTOR / GETTY IMAGES ENTERTAINMENT / GETTY IMAGES

10 ALBUMS THAT CHANGED MY LIFE

DENNY SEIWELL

Denny Seiwell is an American rock drummer who was a founding member of Paul McCartney and Wings. Over his career, Seiwell has performed with venerated artists like Billy Joel and Liza Minnelli and played on musical scores for movies and TV shows such as *Happy Days* and *Knots Landing*.

A few years back, Seiwell put together the Denny Seiwell Trio (below, Seiwell in the middle), comprised of John Chiodini (guitarist/composer, at right) and Joe Bagg (organist, at left). Their newest album *Boomerang,* which includes a jazz spin on Wings' "Live And Let Die," was released in September 2018 on Quarto Valley Records.

Here Denny Seiwell gives *Goldmine* the 10 albums that changed his life.

– Patrick Prince

COURTESY OF ROGERS AND COWAN

Quarteto Novo, Quarteto Novo

An album made in Brazil in 1967, performed live in a club by Airto Moreira, Hermeto (Pascoal), Theo (De Barros) and Heraldo (Do Monte). Musically, it changed the way I felt about music completely. Stunning performances, swapping instruments and incredible songwriting. A favorite track is "Misturada" written by Airto, it is in the 7/4 time signature, and opened my eyes to odd time rhythms.

John Coltrane Quartet, Crescent

This record exposed me to Elvin Jones' style of drumming. His approach to playing, John Coltrane's music became a main source of inspiration for creating my own style of drumming.

Bill Evans, Waltz For Debby

This album's harmonic sense changed the way I looked at jazz. Paul Motian's drumming influenced my style of creating drum parts in a trio setting.

John Scofield, En Route

En Route was the inspiration for my present day trio, where all musicians were featured as soloists.

Cannonball Adderley, Nippon Soul

This album was recorded live in Japan with a stellar band that influenced my sense of rhythmic excitement and melodic structure. A favorite track on this record was "The Weaver."

Crosby, Stills, Nash & Young, Déjà Vu

An album that made me aware of Dallas Taylor's groundbreaking drumming while creating new styles of folk/rock beats to beautiful songwriting and incredible vocal harmonies.

Joe Cocker, Mad Dogs & Englishmen

Mad Dogs & Englishmen meant a lot to me because of my close relationship to Joe and also one of the first albums I've heard using two drummers playing together, Jim Gordon and Jim Keltner. This album raised the bar for all drummers.

Miles Davis, Kind of Blue

Kind of Blue represented a masterpiece in jazz, and a true artist in every sense of the word.

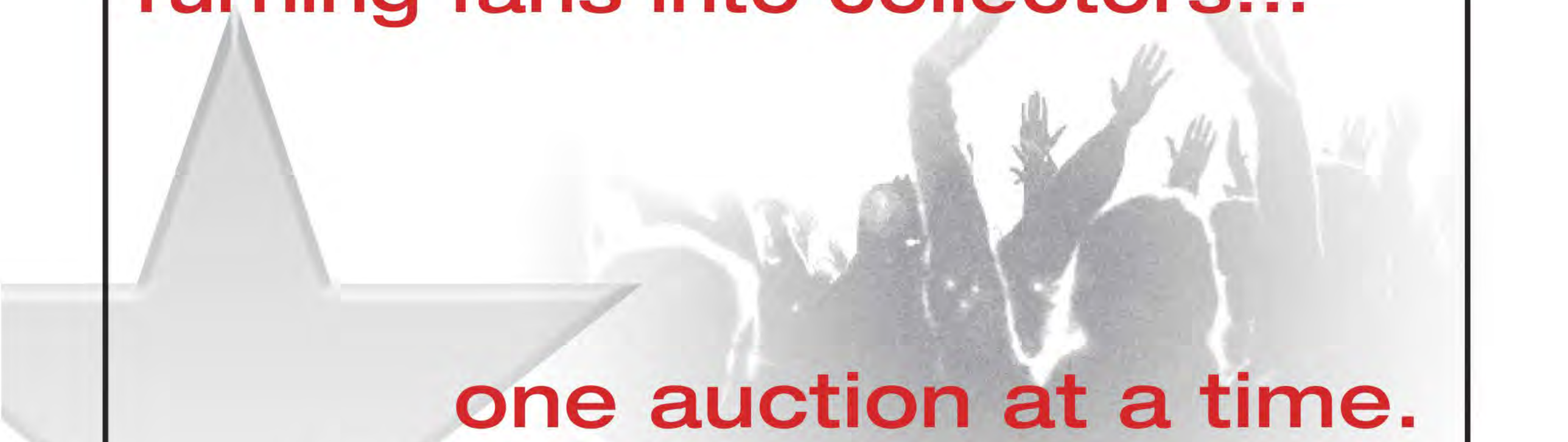
Stevie Wonder, Songs In the Key of Life

To me, this record represents the best of the 1970s as far as songwriting, grooves and style. Stevie's genius inspired a generation.

The Band, Music From Big Pink

Close personal friend, Levon Helm demonstrates a style of drumming while singing like no other drummer ever has. Each player, from Robbie, Richard, Rick and Garth, took my sense of how a band plays together to a whole new level. Their unique songwriting and soulful vocals stayed with me to this very day.

Turning fans into collectors...



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FABULOUS FLIP SIDES

THE FLIP SIDES OF BUDDY HOLLY

BY WARREN KURTZ

Sixty years ago, on February 3, 1959, a plane crash took the lives of The Big Bopper, Ritchie Valens and Buddy Holly. The Big Bopper was a Texas DJ who also wrote "Running Bear" for Johnny Preston and had a Top 10 hit single, "Chantilly Lace," in 1958. That same year, Ritchie Valens debuted in the Top 40 with his gold single "Donna," which reached No. 2. Its flip side was "La Bamba" which reached No. 22 in early 1959. In 1987, Los Lobos brought their cover of this flip side to No. 1 for three weeks from the film *La Bamba*, starring Lou Diamond Phillips. By the time "La Bamba" was in the Top 40 originally, Buddy Holly had been in the Top 40 seven times, sometimes on the Brunswick label with his band name The Crickets listed, a name inspiration for The Beatles, and sometimes on the Coral label as Buddy Holly, who The Hollies were named after.

"I'M LOOKIN' FOR SOMEONE TO LOVE"
THE CRICKETS
(Brunswick flip side of "That'll Be the Day," 1957)

Buddy Holly's first Top 40 single was "That'll Be the Day," which went all the way to No. 1. During a string of mid-'70s Top 40 cover singles, Linda Ronstadt's version of the song would reach No. 11 in 1976. The flip side of the original Buddy Holly single was the rockabilly "I'm Lookin' For Someone to Love," featuring a very impressive guitar solo from the talented teenager.

"EVERYDAY"
BUDDY HOLLY
(Coral flip side of "Peggy Sue," 1957)

"Peggy Sue" followed as the next Top 10 gold single, reaching No. 3. The Beach Boys peaked at No. 59 with their harmonious cover version in 1978, the same year as the film *The Buddy Holly Story*, starring Gary Busey. The real life Peggy Sue Gerron Rackham passed away in October 2018 in Lubbock, Texas. She was the girlfriend of Crickets drummer Jerry Allison and he and Buddy Holly wrote the hit single. Its flip side was the tender "Everyday," filled with knee-slapping percussion from Jerry Allison and a backdrop of a celesta, an instrument that looks like a piano and sounds like a glockenspiel. John Denver reached No. 81 in 1972 with his country-folk version and James Taylor's relaxed delivery reached No. 61 in 1985."

"NOT FADE AWAY"
THE CRICKETS
(Brunswick flip side of "Oh, Boy!," 1957)

Buddy Holly's third Top 10 single of 1957 was "Oh, Boy!" with "Not Fade Away" as its flip side, with a Bo Diddley type beat. The Rolling Stones' cover became their first Top 100 single, reaching No. 48 in 1964. An extended version of this song was the finale on the 1971 self-titled album by The Grateful Dead.

"WELL...ALL RIGHT"
BUDDY HOLLY
(Coral flip side of "Heartbeat," 1958)

"Heartbeat" spent four weeks from late 1958 through early 1959 in the Top 100. On their 1979 debut album, The Knack included their cover version of the song immediately after their breakthrough hit, "My Sharona." The flip side of Buddy Holly's "Heartbeat" was "Well...All Right," featuring his acoustic guitar as the backdrop. The song was given an electric guitar treatment a decade later by Eric Clapton on the 1969 *Blind Faith* album with Steve Winwood on vocals. That electric guitar treatment continued with Santana in 1978 on their single, which reached No. 69.

The other Top 40 singles from Buddy Holly in the '50s were "Maybe Baby," "Rave On," "Think it Over," "Early in the Morning," and the posthumous release "It Doesn't Matter Anymore."

Billy Swan and Buzz Cason have recorded a new tribute album, *Billy and Buzz Sing Buddy*, which includes all four flip sides highlighted in this article. Buzz Cason told *Goldmine*, "'I'm Looking for Someone' features Billy Swan at his best, with natural rocking vocals plus outstanding boogie woogie, Jerry Lee style, piano and guitar solos from one of Nashville's best, Colin Whinnery. 'Everyday' was a delight to sing as a duet with Billy. We also incorporated the 'Peggy Sue' drumbeat with drummer Matt Crouse on board, at Creative Workshop, where this track was recorded. 'Not Fade Away' has a haunting treatment to it and features a sax sounding riff throughout. It is very different from The Crickets' original recording, but we kept the 'oop bops' in it. 'Well….All Right' was really fun to record and what put the icing on the cake was original co-writer and Crickets drummer Jerry Allison on stick tambourine. He is our good friend and my fellow Cricket when I played with them in 1964. All in all, thanks to Billy Swan's creative genius coupled with cool musicians, it was a thrill to revisit the great Buddy Holly songs and shed new light on them."

Warren Kurtz is a Contributing Editor at Goldmine. *"Warren's Fabulous Flip Sides" can be heard most Saturday mornings, in the 9am hour, Eastern time, as part of "Moments to Remember" at wvcr.com or iHeart Radio – search WVCR.*

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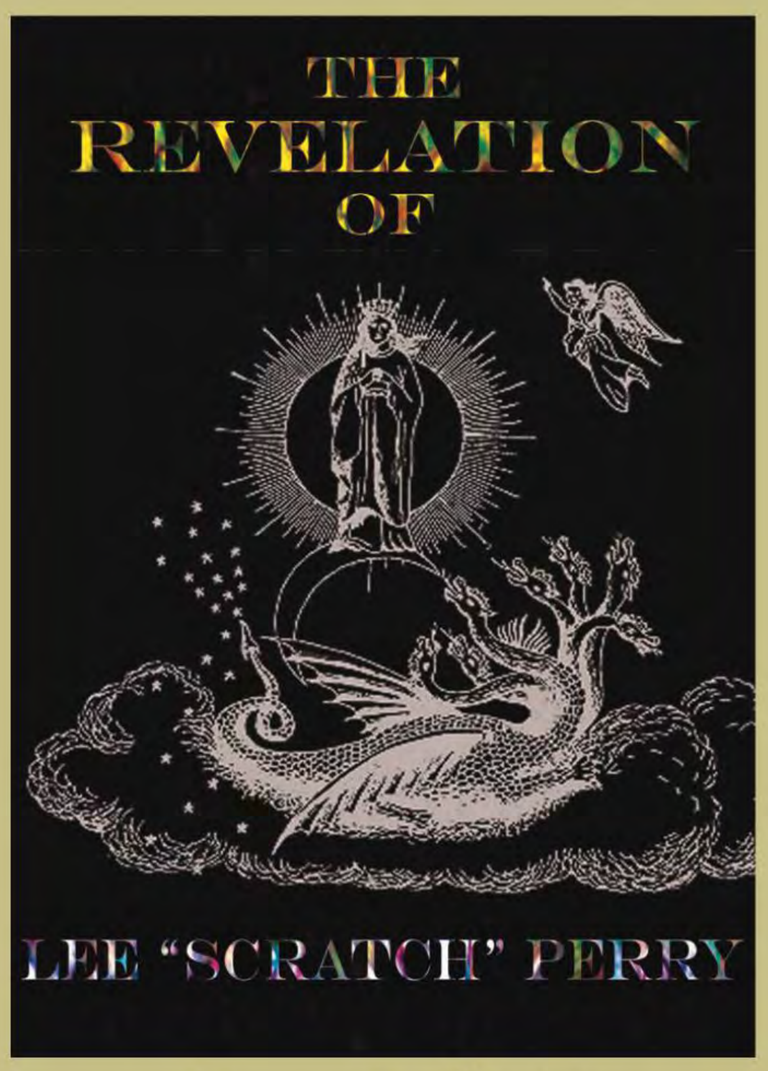

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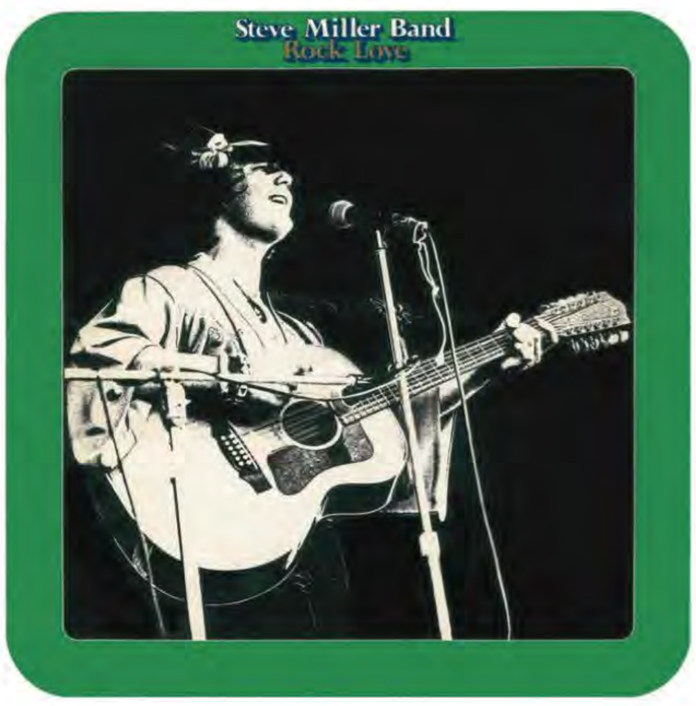
▸▸ VINYL FINDS

STEVE MILLER'S LOST *ROCK LOVE*

BY RAY CHELSTOWSKI

It's probably a crime in some circles that **Steve Miller** is not known at all for his guitar chops. His best known work from *The Joker, Fly Like An Eagle* and *Book of Dreams* uses the guitar as an equal contributor. The guitar contributions are very efficient, play a specific role and don't spill over outside their intended lane. But early on, Miller put on quite a display, usually live. His playing was fast and fluid, really tasty stuff.



That's on terrific display with 1971's ***Rock Love***, often called "Rock Bottom" by his most loyal fans. It was largely panned upon release but has begun to be better received for its singular standouts.

Half of the album is live, recorded in Pasadena and Hollywood, Florida. The other half is extended studio cuts. Nowhere to be found among the tracks: a hit. This is Steve Miller in a holding pattern, having just lost his band and playing with a loosely assembled outfit that included Ross Valory (later Journey) on bass and Jack King on drums.

It opens with "The Gangster Is Back"—a Freddy King inspired Dallas jump-blues sizzler. Miller quickly slows things down with the grinder "Blues Without Blame." As blistering as his guitar licks sound, they are met with equal amounts of proficiency in the vocal realm. His voice is clean and his control is impressive without being showy.

Largely a jam record there are some really fun studio cuts. "Let Me Serve You" and the title track, "Rock Love" are songs that come right out of the Steve Miller mill. Earmarks of every song to be found on *The Joker* are also found here. "Harbor Lights" keeps at least one foot firmly planted in the world of psychedelia. But even in 1971 it seems a bit out of place. It might the most out of place track on the record. The side one counterpart is Jack King's extended drum solo on "Love Shock". It just isn't impressive enough to gobble up this much track time.

The album stand out is closer "Deliverance." A smoky cool live jam where Miller flies up and down the neck of an acoustic guitar throwing around syrupy sounds that bend, wind and unravel through a nine minute romp. If you have only spent time with his greatest hits, the guitar chops you'll find here will surprise you then quickly put Miller in a different guitar god plane. The song is hypnotic, fun and frankly could have easily run for another nine minutes of running time.

Is the record uneven? Absolutely. Is it easy to understand how this may have been poorly received back in 1971? Of course. This is more an expression of where Steve Miller's head was at the time than a cohesive musical effort. But in that sense it becomes more interesting, more compelling and maybe more important a piece in Miller's discography. It's as though he wasn't out to really prove anything. He had some recordings and some material he wanted to formally document and here it is. Do with it what you will. For me, it's about mining both sides for small performance nuggets that would rarely show their faces ever again. Maybe instead the record should have been called *Rock Lost*!

RECORD SHOW CALENDAR

Jan 06 CT, Hartford Hartford Vinyl Record Show. Holiday Inn, 100 East River Drive, E. Hartford. 50 dealer tables. A: $4. Early Birds at 9am-10am, $10. SH: 10am-4pm. C: musicexpos.com, 860-840-6171 musicexpo@yahoo.com.

Jan 12 NJ, Wayne The Second Saturday Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10am-4pm. C: 973-209-6067, www.showsandexpos.com. Over 70 tables! Get on the eMailing List for discount admission!

Jan 13 PA, East Petersburg Pennsylvania Music Expo. 1901 Miller Road, East Petersburg, PA 17520. Second Sunday every month. SH: 9am-3pm. A: Free. Free parking! Buy Sell Trade Browse! Albums/Singles, CDs, DVDs/Blu-rays, Books/Memorabilia/Posters, Imports, Test Pressings, Music Hobby Supplies and much more! Keystone Record Collectors, www.recordcollectors.org.

Jan 19 NY, New York The New York City Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10am-4pm. C: 973-209-6067. www.showsandexpos.com – Get on the eMailing List for discount admission!

Jan 20 NY, Massapequa The Long Island Music Lover's Faire. American Legion, 66 Veterans Blvd (GPS: 20 Broadway). A: $5. SH: 10am-3pm. C: 973-209-6067. www.showsandexpos.com – Over 60 tables! Get on the eMailing List for discount admission!

Jan 20 RI, Warwick Rhode Island Vinyl Record Show. Hilton Garden Inn, 1 Thurber St, Warwick. 25 dealer tables. A: $4. Early Birds at 9am-10am, $10. SH: 10am-4pm. C: musicexpos.com, 860-840-6171, musicexpo@yahoo.com.

Jan 20 IL, Hillside Chicagoland Record Collectors Shows. Best Western Chicago Hillside, 4400 Frontage Rd, Hillside, Illinois. SH: 8:45am-4:00pm. Early Bird Hours: 5:30-8:30am. A: $3.00. Early Bird Admission: $10.00. Big vinyl show - 45's, Lp's - 75 dealers. Dealer Tables: 115 - 8' tables $45.00 each. Contact: John Govi, 3045 Worcester Ln, Aurora, IL 60504. 630-898-1533 (evenings), johngovi@hotmail.com.

Feb 09 NJ, Wayne. The Second Saturday Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10am-4PM. C: 973-209-6067. www.showsandexpos.com. Over 70 tables! Get on the eMailing List for discount admission!

Feb 09 Madison, WI Madison Record Show, Vinyl Record, CD & Music Memorabilia Show at the Comfort Inn, 4822 E Washington Ave, Madison, WI 53704. Early Birds $10 from 8am-10am General 10am-4pm is $3. For more show info call (815) 978-0196 or Madison Record Show on Facebook. retrorockrecords@yahoo.com.

Feb 10 CT, North Haven North Haven Vinyl Record Show, Best Western Plus, 201 Washington Ave - 37 dealer tables. A: $4. Early Birds at 9am-10am, $10. SH: 10am-4pm C: musicexpos.com, 860-840-6171, musicexpos@yahoo.com.

Feb 10 PA, East Petersburg Pennsylvania Music Expo. 1901 Miller Road, East Petersburg, PA 17520. Second Sunday every month. SH: 9am-3pm. A: Free. Free parking! Buy Sell Trade Browse! Albums/Singles, CDs, DVDs/Blu-rays, Books/Memorabilia/Posters, Imports, Test Pressings, Music Hobby Supplies and much more! Keystone Record Collectors, www.recordcollectors.org.

Feb 16 NY, New York The New York City Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10AM-4PM. C: 973-209-6067. www.showsandexpos.com – Get on the eMailing List for discount admission!

Feb 16 IL, Countryside SW Chicago Record Show. Holiday Inn 6201 Joliet Rd, Countryside IL. Your favorite dealers old and new - Vinyl, CD, DVD - New, Used and collectible! A: $3. Early bird admission is $10. SH: 10am-4pm. Six-foot tables $40.00 each, C: 847-409-9656.

Feb 17 WI, Milwaukee Milwaukee Music Fest. Clifford's Supper Club 10418 West Forest Home Avenue Hales Corners WI. 53130. NEW LOCATION - Your favorite dealers old and new - Vinyl, CD, DVD - New, Used and collectible! 400-600+ customers every show, plus buyers from overseas! Eight-foot tables in Milwaukee are $45.00 each. Dealer set-up begins at 8:00 a.m. A: $3. Early bird admission is $10.00. SH: 10am-4pm. C: 847-409-9656 or 414 367-8724.

Mar 02 GA, Athens The Secret Record Swap. Graduate Hotel Athens, 295 E Dougherty St, Athens, GA 30601. Dealer tables $50. Downtown Athens Early AM during setup 9am-11am, $10. FREE ADM 11am-4pm. C: chris@chrisrazz.com, 706-206-0766, LV MSG.

THE NEXT GREAT BRITISH BAND

THE STRUTS

The Struts (L-R): Gethin Davies, Adam Slack, Luke Spiller, Jed Elliott

BY MIKE GREENBLATT

They strut out on the stage in Harrisburg, Pennsylvania like true-blue rock stars in all their finery, glitter and sequin. Larger-than-life, bombastic, over-the-top...The Struts, from Derby, Derbyshire, England, are rewriting the rules in this post-glam, post-grunge, post-punk era of rock 'n' roll. Call it post-classic rock if you want. Practically every song is an anthem. A fist-raising anthem, in fact. Club XL didn't know what hit it. But the kids understood. They went wild. In opener "Primadonna Like Me," frontman Luke Spiller—destined for greatness—asks that musical question, "Hey You! Don't you know who I think I am?" (Their video for the song features a cameo appearance by Alice Cooper.)

If he thinks he's an icon, then he is. He flounces around the stage, slinking in a sinuous provocative gait that accentuates not only his lithe body but his bad intentions. Not since the 1988 version of Axl Rose has there been such a young frontman so palpably thrilling. Moves like Jagger? Not quite. More like Freddie Mercury. He even looks like the Queen legend. And the timing couldn't be more perfect in the States in these Queen-centric times what with the release of the mostly excellent *Bohemian Rhapsody* movie. The stage is too small for Spiller. He needs to be in front of 80,000+ like he was in Paris when The Struts opened for The Rolling Stones before their first album was even out. After they opened for The Foo Fighters, Dave Grohl called them his best opening act ever. And with the release of the aptly named *Young & Dangerous* (the sophomore effort after their *Everybody Wants* debut), this band is staking its claim as the next great British band. Period. Luke even rolls his Rs.

Backstage, in their cramped dressing room, all three sit like good little boys and answer questions until the fourth, Luke, fashionably late, joins the conversation right after I mention how their sound could even be called orgasmic.

Even his entrance is large. "ORGASMIC? Did I hear someone say orgasmic?"" The 30- year old Brit singer-songwriter with the sexy British accent and charisma to spare is surrounded by 20-somethings in this band. He looks nothing like what he looks like onstage and that's the way he prefers it.

"We've always strived for big choruses," he begins, "and I think that definitely lends itself to what's called 'anthemic stadium rock' but there's humor in the fact that I think we write songs which are kind of bigger than where we're really at, but it's cool. That's part of the experience. It's part of the escapism of the whole thing. It doesn't matter if we're playing in front of 400 people or 80,000. The music is big. The shows look big.

"I mean, we don't really sound glam," he continues. "I think why we were originally categorized as such is that we play off Bowie and T-Rex imagery. Slade and Mott The Hoople, too. We have a little bit of that, but I think it's in the way we present ourselves. If we were to walk on stage with, you know, what we wear day-to-day while shopping in the supermarket, I don't think we would be labeled as glam, but we consciously make an effort. So therefore, sure, we're glam as f**k."

"Body Talks," another anthem, done as a Kesha duet on the album, is all power-poppy to the point of echoing Cheap Trick or the Raspberries.

But do they mind all the constant Queen comparisons?

"Not at all," he says. "Whatever, man. It's a compliment, right? At least they're not comparing us to Maroon 5."

When Luke strips off his jacket on-stage, the girls let out an audible sigh. He's sweating like a long-distance runner now as he teases the adoring crowd with "Kiss This." Everybody is up on their feet. It's a glorious moment... what rock 'n' roll is supposed to be all about. Pure. Unadulterated. Freedom. Drummer Gethin Davies is a man-machine of monster proportions. When coupled as one with bassist Jed Elliott, they make a steamroller of a rhythm section. The secret weapon is, of course, guitarist/composer Adam Slack. If you close your eyes, you'd swear there were two guitars on that stage, not just one. He carries the heavy load, bending strings, hitting that wah-wah pedal, utilizing the kind of distortion that ends with controlled feedback, he's the new Guitar Hero on the block. Brian May on steroids.

"We named the album *Young And Dangerous* as a nod to that great Thin Lizzy live album *Live And Dangerous*," ends Luke. "We are a force to be reckoned with. There's no one on planet Earth at the moment that can touch us live. We are the best live band in the world and there's no denying that when you come see us. You can't stop us. You just can't. Give us the production values of the bigger bands with the million-dollar budgets and we'd positively smoke 'em all and that's a fact." ●

Roag Best and his **Magical Beatles Museum**

BY JOHN "JAY JAY" FRENCH

I recently spent 24 hours in Liverpool with my daughter Samantha on a dad/daughter Beatle visit. I have been to Liverpool several times while Twisted Sister was touring to perform but never stayed longer then the time it took to arrive, play and leave. I have wanted to do a "Beatle" tour ever since the name *Liverpool* came into my consciousness in 1964.

The plan was to stay at the Hard Days Night Hotel, go the the long established Beatles museum, visit the rebuilt Cavern Club, and take the Magical Mystery bus tour to all the houses (including Brian Epstein's) which also covered Penny Lane, Strawberry Fields, the graveyard of Eleanor Rigby and *"the church where a wedding had been."*

I wanted to finish this off at the Casbah Club located in the basement of Mona Best's home (the house of Pete Best's mom, where The Beatles got their start) but time started to catch up with us so we didn't get there. Yet I wanted to do all the standard stuff that one would do on this adventure.

Apparently, over the last five years or so, Mathew Street (home of the Cavern and the Hard Days Night Hotel) has been transformed from its seedy past to an almost Universal-looking theme park for Beatles fans. There is a Rubber Soul Bar as well as a Sgt. Pepper restaurant on Mathew street now. It's all actually a bit too much kitsch! Liverpool itself, at least in the heart of the commercial district where Mathew street is located, is high energy and full of new businesses and buildings. New condos dot the Merseyside along with a huge bustling mall in the center of town. This was not the dark, depressing Liverpool that I had always read about.

This was a town on fire!

Liverpool is so hot that the world famous "Terracotta Army Soldiers Exhibit" from China was also on display at the Liverpool Museum when we were there.

This was also the warmest summer on record. All of this combined to give Liverpool the feel of a mini-London and not the Liverpool broadcast around the world at the beginning of Beatlemania.

It appears that Liverpool is financially sustained by two very thriving businesses: All things Beatles and the Liverpool football club.

We were just about done seeing everything and heading up Mathew street to the Cavern for one last look. The Cavern is on Mathew street but located down the block from its original location which can be noted by the Cilla Black statue that stands on the spot of the original club location.

As I looked up the street I saw a sign proclaiming a Beatles Museum with Beatles paintings in the windows and the names of Pete, John, George, Ringo, Paul and Stuart on the front.

Roag Best, half-brother of The Beatles original drummer Pete Best, poses inside his Magical Beatles Museum in Liverpool.

Wait a minute... This is not part of the Beatle museum located about a mile from Mathew street.

What is this?

Well, this is a new museum called The Magical Beatles Museum and bills itself as "The World's Only Authentic Beatles Museum" which is the brainchild of Roag Best, half-brother of fired first Beatles drummer Pete Best.

For those who need a quick history, The Beatles first tour manager, Neil Aspinall (at the age of 19) started a relationship with Pete Best's mom, Mona Best, while The Beatles were playing their first shows in the basement of her house, in a club which she called the Casbah Coffee Club. It did not serve alcohol, hence the "coffee club" description.

That relationship led to the birth in 1962 of a son, Vincent (Roag) Best. The relationship between Neil and Mona, so often incorrectly described as nothing more than a one night stand, actually lasted eight years.

Roag grew up with his dad, Neil. Neil was The Beatles driver at first, then the tour manager, then CEO of Apple Corps and eventually the manager of the business of The Beatles until he resigned in 2007 due to health issues. Neil died in 2008.

Roag Best has now, in my mind, entered the universe of world famous offspring who have emerged, in their own right and in various musical realms, from the Beatle universe.

That world is occupied by Julian and Sean Lennon, Stella and James McCartney, Zak Starkey and Dhani Harrison.

Stella, of course, in terms of sheer dollars and influence, may be the most famous of all of the "next generation."

Roag perhaps is the least known... until now.

The front of the Magical Beatles Museum in Liverpool, England, and the museum's official logo, at right.

Although Roag is not a son or daughter of one of the Fabs, he *is* the son of not only their longest running associate, Neil Aspinall—who went on to manage the band and was one of the only people in the world who had the confidence of John, Paul, George and Ringo *and* their wives and family members—but he is the half-brother of The Beatles original drummer.

This is about as close as it gets. And because of the unique position he found himself in, he was the beneficiary of much Beatle-related memorabilia, not only given to him by his dad but also items from the band's very beginnings at the Casbah Club, that is considered historically significant.

I was given a tour of this amazing museum by museum manager Paul Parry. This was totally an unexpected bonus to our trip and I wanted to take photos but Paul explained that it wasn't totally ready, but he could help arrange an interview with Roag to talk about the story behind the museum and what makes it so special.

Here is my interview:

JAY JAY FRENCH: *How did the idea of the museum come about?*

ROAG BEST: My dad would come home from various tours and film sets and bring items from them home. I began collecting and storing them. The collection eventually became massive. Over the years my wife wanted me to get it all out of the house. At first there was one locker then a second locker, then a third until I had so much stuff that I couldn't store it all. A mate of mine asked me one night over dinner, "What do you really want to do?" Of all the things that I had listed, the museum idea stood out and he said, "You must do that!"

JJF: *Then what?*

RB: And so began a search for a building. Over a 10-year period I came close three times but each time, it seemed at the last minute, I got "gazumped." [This is British slang for losing a real estate sale at the last possible minute.]

I wanted the location on Mathew street, (near) the location of the legendary Cavern Club and the Hard Days Night Hotel, but this seemed impossible as Mathew street is one of the most sought after addresses in Liverpool and of course nothing was available.

Just when I thought all hope was lost—literally 30 minutes from my most recent failed attempt—I was walking across Mathew Street and bumped into an old mate who told me that a building on Mathew street had been offered to him but that he turned it down. I told him what I wanted to do and he made the introduction to the seller. I made a handshake deal that I would buy it and that the seller would keep any word of the availability of the building secret. [And both parties kept their word.] I couldn't believe my luck!

JJF: *Do you have partners?*

RB: Yes. Five.

JJF: *Are you the sole creative force?*

RB: Yes.

JJF: *What makes your museum stand out, especially against the other Beatle museum in town?*

RB: Three words: Authenticity, unique, original.

JJF: *How so?*

ALL IMAGES COURTESY OF ROAG BEST

RB: Everything is real and authentic from the musical instruments to the letters sent and received by the band to the items from album covers like *Sgt. Pepper.*

The other museum has mostly recreations and/or stuff seen before and of the 30 or so original items they have, half of them are mine.

We have 300 original items on display with an addition of 1,200 in storage. This allows us the freedom to change the exhibit which we will do every year to keep it fresh and give you a reason to return!

JJF: *Tell me about the layout.*
RB: There are three floors. First floor is Beatles 1959-1962. This has mostly a black and white motif because most photos in that era were black and white (not because Pete Best, Roag's half-brother, was fired in 1962) which was reflective of the era.

The second floor covers the period of 1963-1966.

The third floor covers the period 1967-1970.

This allows for themes relating to each era to be focused on.

JJF: *Is this an official Beatles Museum?*
RB: Not an official Beatles museum but I did get approval from Apple. Believe me, if Apple doesn't want something to happen, it doesn't happen! I got their blessing.

One of the many displays of authentic Beatles memorabilia at The Magical Beatles Museum in Liverpool.

JJF: *So Apple does not receive royalties?*
RB: No.

JJF: *Did Paul visit when he was in Liverpool in August?*
RB: No.

JJF: *Ringo or any other Beatle family members yet?*
RB: No.

JJF: *Roag, as a lifelong Beatles fan I was blown away at the collection. There is real depth in this. I learned nothing at the other museum that most casual fans didn't already know. Not that there is anything wrong with that but to a real fan, you deliver something very special.*
RB: We wanted to give real Beatles fans a really special, authentic, unique and original experience.

JJF: *Are you still finding new stuff to display?*
RB: We just got never before seen film footage that we will be projecting soon. I don't want to give away too much much but it's amazing!

JJF: *Do you have a target admission number that you are hoping to reach annually?*
RB: About 300,000 visitors annually. We are on target!

JJF: *Roag, in closing, what would you say would be the perfect day as a Beatles experience when you come to Liverpool?*
RB: First go to the Casbah Club—the most visited of all Beatles sites—then come to our museum, The Magical Beatles Museum, and end the day with a visit to the Cavern Club across the street to listen to some good music and have yourself a drink.

Go to magicalbeatlesmuseum.com for more information.

RARITIES ON COMPACT DISC (CD)

AC/DC - Rock Or Bust Belgium - Werchter, Belgium 5/16/16 with Axl Rose - excellent soundboard
AC/DC - Safe In Cincinnati (2CD) - Cincinnati OH 8/29/00 - very good audience recording
AC/DC - USA 77-83 - NYC 12/7/77 plus Towson, MD 10/16/79 - excellent soundboards
Allman Brothers - All Or Nothing (2CD) - Hammersmith Odeon, London 6/25/91 - excellent soundboard
Allman Brothers - Blue Sky Revival (2CD) - New Orleans 9/16/71 with Duane - excellent audience recording
Allman Brothers - Capital Theater (2CD) - Passaic, NJ 4/20/79 - includes Hey Bartender with John Belushi - excellent FM broadcast
Beatles - On Tour In Sweden (CD + DVD) - Stockholm 10/24/63, 10/30/63, 7/28/64 plus era TV footage
Beatles - Peter Sellers Tape - White Album outtakes - very good to excellent studio recordings
Beatles - Please Release Me - unreleased studio recordings
Beatles - Release From Limitation - 2010 remastering of White Album demos
Beatles - Revolution - rare demos and alternate versions
Beatles - Revolving (2CD) - Revolver demos, alternate mixes, and rarities
Beatles - Rubber Soul 50th Anniversary Edition - remix + alternates & extras
Cream - LA Forum 1968 - Inglewood, CA 10/19/68 plus San Diego 10/20/68 - excellent soundboards
Cream - Oakland Farewell '68 - Oakland CA 10/4/68 - excellent soundboard
Cream - Real Cream (2CD) - Detroit 10/67 plus Winterland 3/8/68 - excellent soundboards
Cream - Springtime Of Your Love - Ricky Tick 4/22/67 + Barbeque 5/29/67 - excellent audience recordings
CSNY - Arco Arena (3CD) - Sacramento CA 2/9/00 - excellent soundboard
CSNY - Back Then - LA Forum 6/28/70 plus Winterland 1973 - excellent audience recordings
Bob Dylan - Brady Theater (2CD) - Tulsa OK 10/30/91 - excellent soundboard
Bob Dylan And The Band - Forever Young (The Secret History) (2CD) - Liverpool 1/20/68, NYC 1/20/72, NYC 1/1/72 and 2/13/74, San Francisco 11/25/76 plus NYC 5/29/88 - very good soundboard recordings
Firefall - Live 1976 - Cleveland, OH May 1976 - excellent FM broadcast
Grateful Dead - Greek Theatre - Berkeley CA 8/18/89 - excellent soundboard
Jimi Hendrix - Apartment Tapes - NYC 1968 - excellent soundboards
Jimi Hendrix - Are You Experienced? - The Sessions Vol. 2 - studio outtakes
Janis Joplin - Trouble In Mind - Typewriter Tapes: Austin 1964-65 + Monterey 6/17/67 + bonus - excellent soundboards
Judas Priest - Devil's Spine (2CD) - Palladium, NYC 7/22/81 - excellent FM broadcast
Led Zeppelin - Live Peace In Hiroshima (3CD) - Japan 9/27/71 - very good audience recording
Led Zeppelin - Sparking J.H.B. (3CD) - Fort Worth TX 3/3/75 - excellent soundboard
Led Zeppelin - Stairway Sessions - Headley Grange 1971 and Bron-Y-Aur 1970 - excellent studio recordings
Led Zeppelin - Stand By Me (2CD) - Osaka, Japan 10/9/72 - very good audience recording
Mountain - New Jersey 1973 - Passaic NJ 12/30/73 late show - excellent FM broadcast
Stevie Nicks - Gold Dust Woman Live - HoB, Hollywood CA 9/18/94 - excellent FM broadcast
Nirvana - The Lost Concert - Hollywood Palladium 8/17/90 - complete show with soundcheck - excellent soundboards
Tom Petty - UNC 1989 - Chapel Hill, NC 9/13/89 - excellent FM broadcast
Pink Floyd - Demos & Alternate Versions - Dark Side, Wish & Wall outtakes
Pink Floyd - The Extraction Tapes - Wish You Were Here & Animals alternate versions
Pink Floyd - A Final Breakfast At The Gates Of Dawn (2CD) - Sheffield, UK 12/22/70 - excellent audience recording
Prince - Exploding All Over Europe (3CD) - 1998 European tour collection - very good to excellent audience recordings
Prince - The Final Show (2CD) - Atlanta, GA 4/14/16 - very good audience recording
Rolling Stones - The Chess Sessions - Chess Studio, Chicago 1964-65 - excellent studio outtakes
Rolling Stones - Chicago Soldier Field (2CD) - Chicago 9/23/97 - very good audience recording
Rolling Stones - Complete Security Soundboard (2CD) - Boston 3/22/99 - excellent soundboard
Rush - Hawaii Under Pressure (2CD) - Honolulu 11/25/84 - excellent soundboard
Rush - Here Again Cleveland - Agora Ballroom 12/16/74 - excellent FM broadcast
Springsteen - Before The Fame (2CD) - Asbury Park solo acoustic demos 1972 - excellent soundboard
Springsteen - Don't Look Back (3CD) - Cleveland OH 11/15/99 - excellent soundboard
Edgar Winter Group - Frankenstein At The Mosque - Pittsburgh 11/3/72 - excellent soundboard
Johnny Winter - Lights Out At Parker's - Seattle, WA 3/19/85 - excellent audience recording
Johnny Winter AND - Live 70-71 - Stockholm 2/1/71 & The Aragon, Chicago 9/25/70 - VG to excellent FM broadcasts
Johnny Winter - Northern Excursion - Stockholm, Sweden 10/24/83 - excellent audience recording
Johnny Winter - Silver Train - (2CD) Selland Arena, Fresno, CA 3/31/74 - excellent soundboard - eleven tracks
Neil Young - Rock In Rio 2001 (2CD) - Rio de Janeiro, Brazil 1/20/01 - excellent soundboard

RARITIES ON DVD

Alice Cooper And Friends - Anaheim, CA 6/30/77 - excellent TV broadcast with Nazareth, Sha Na Na & The Tubes
Cream - Fresh Live Cream - OOP DVD with film archive material of live performances - pro-shot - ten songs plus 1993 interviews
Cream - The Golden Years - 1967-68 plus HoF introduction 1993 - pro-shot
Cream - Reunion 2005 - MSG, NYC 10/24/05 - excellent audience recordings (eight camera mix) - complete show
Judas Priest - Sentinals In Mohegan - Uncasville CT 8/29/04 - excellent multi-camera audience recording
Rick Nelson - Greatest Hits - musical excerpts from Ozzie & Harriet
Rick Nelson - Stage '67 - US TV Show with Joannie Sommers - B&W pro-shot
Uli Jon Roth - The Brat Stop 2013 (2DVD) - Kenosha WI 2/15/13 - excellent audience recording
Uli Jon Roth - Rock Hard Festival 2018 - Gelsenkirchen, Germany 5/20/18 - pro-shot
Uli Jon Roth - Reggies 2013 (2DVD) - Chicago 2/17/13 - excellent audience recording
Uli Jon Roth - Concordia 2016 - Concordia CA 5/19/06 - very good audience recording
Samantha Fox - Pretty Voices (3DVD) - 26 video clips and 22 live performances - all pro-shot
Scorpions - Day On The Green - Oakland CA 8/31/85 - pro-shot
Bob Seger - Anthology - 16 promotional videos plus 1992 Bob Costas interview - TV broadcasts
Bob Seger - Let's Head Out To Fire Lake - The Capital Centre, Largo, MD 10/1/80 - pro-shot
Springsteen - Citizen Bruce - Washington DC 10/11/04 - pro-shot
Springsteen - Human Rights Final! - Buenos Aires, Argentina 10/15/88 - pro-shot
Springsteen - Rockefeller Plaza - NBC's The Today Show, NYC 7/28/07 + 10/16/07 broadcast & rehearsal
Thin Lizzy - Exile On Grafton Street - Hitchin, UK 1/26/83 (pro-shot) plus TV clips 1973-81
Traveling Wilburys - Videos - all the promotional videos and interviews
Robin Trower - Early Misty Days - rare TV appearances 1974-80
Van Halen - Video Collection - every VH and David Lee Roth official video (including promos) 1977-90
Stevie Ray Vaughan & Jeff Beck - Live Hawaii '84 - excellent audience recording
The Ventures - 1965-74 - Shindig 1965, Beloved Invaders 1966, Hawaii 50 1969, and Y+R promo 1974 - TV footage
The Who - Rockpalast 1981 - Essen, Germany 3/28/81 - pro-shot
The Who - Voorburg 1973 - Denmark 3/10/73 plus bonus material 1966-73 - TV broadcasts
Jackie Wilson - Best Of - TV broadcasts 1960-74
Johnny Winter - Rockpalast 2007 - Bonn, Germany 5/12/07
Johnny & Edgar Winter - Vintage Video - pro-shot TV and film clips 1970-85
XTC - Past Years - Rockpalast Hamburg 2/10/82 plus promo clips
Neil Young - Avery Fisher Hall - NYC 4/25/11 - excellent audience recording
Young Rascals - TV Files - TV clips 1967-68
ZZ Top - "Three Lone Wolfs" - Rockpop In Concert 1982, Sweden 1983, OGWT 1980, PinkPop 1982, Rockpalast 4/19/80 - TV broadcasts
Andy Williams Show - 10/24/70 with Temptations & Cass Elliot; and 1/16/71 with Cass Elliot, Ray Charles, and Elton John
Best Of Girl Groups Of The 60's - Angels, Shangri-Las, Ronettes, Dixie Cups, Crystals, Supremes, Toys, Dolls, Delrons, etc.
Best Of Hollywood Palace (2DVD) - TV broadcasts and master tapes
California Jam (2DVD) - Ontario, CA 4/6/74 - Rare Earth, Earth, Wind & Fire, Eagles, Seals & Crofts, Black Oak Arkansas, Black Sabbath, Deep Purple, ELP plus bonus footage - all excellent pro-shot
California Jam 2 - Ontario, CA 3/18/78 - Aerosmith, Santana, Heart, Nugent, Mahogany Rush, Foreigner, Dave Mason - pro-shot
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BLUESOLOGY

BARRY GOLDBERG: THE ROCK STAR YOU NEVER HEARD OF

BY MIKE GREENBLATT

In 1962, he played alongside such blues greats as Otis Rush, Muddy Waters and Howlin' Wolf in their Chicago heyday. In 1963, he was in The Paul Butterfield Blues Band. In 1965, he went onstage with Bob Dylan at the Newport Folk Festival to completely change the culture. It was the most famous day in rock music history. Expecting folk music, the crowd was pummeled into submission by Michael Bloomfield's searing hard rock guitar and Barry's keyboards while Dylan proceeded to blow minds, break hearts and invent folk-rock in the process. (An outraged Pete Seeger, backstage, threatened to pull the plug on them.). In 1967, he played piano in the first rock band with horns, The Electric Flag. In 1969, he recorded *Two Jews Blues*, with Bloomfield.

Barry Goldberg is a superstar household name... in my household. His first album in 20 years, *In The Groove* (Sunset Blvd. Records) has a whole lotta love, instrumental-style, in a whole lotta formats, with but one vocal, that of the legendary Les McCann who, 49 years after he sang the protest song "Compared To What" at the 1969 Montreux Jazz Festival, returns to protest again on "Guess I Had Enough Of You."

In 1974, Barry Goldberg's self-titled solo album was produced by Bob Dylan, whom he has remained friends with all these years.

Goldberg has also been a wild piano-playing fool for Phil Spector and others. That's his piano on "Devil With The Blue Dress On" by Mitch Ryder and The Detroit Wheels.

In 2012, he started The Rides with Stephen Stills and Kenny Wayne Shepherd.

This reporter has wanted to talk to this artist for decades.

I knew, though, I had to first ask him first about *In The Groove*.

"I wanted to do the music like I first heard on the radio when I was a teenager, the instrumentals that turned me on in the first place to keyboards by folks like Bill Doggett, Jerry Lee Lewis, Jimmy Smith or Johnny and The Hurricanes, all fun stuff."

The Rides: "I was playing poker with my dear friend Elliot Roberts (longtime manager of Joni Mitchell and Neil Young) when he noticed the gold record on my wall from the 1968 *Super Session* album I did with Al Kooper, Stephen Stills and Michael Bloomfield. He told me Stephen had been wanting to do a blues-rock record. He asked if I would get together with Stills and write. I immediately said yes. The chemistry between Stephen and I was great so we continued to write and knew we needed a young guitar guy. I really love what Kenny Wayne Shepherd brought to the band. We did the CD in two weeks (*Can't Get Enough*, 2013).

Michael Bloomfield: "He was my best friend. We played in high school jazz bands together doing Sweet 16 parties which were primo gigs at the time. When we saw each other in the halls at school, we'd always get in trouble. We kept our friendship going after we both graduated and got even closer. He was the one who brought me down to the South Side of Chicago and introduced me to Muddy Waters and Howlin' Wolf. I met other masters and got the blues bug from Michael. I was into rock 'n' roll, but Chicago had the blues stations, and the blues masters playing almost every night of the week. Learning at the knee, so to speak, from these

PUBLCITY PHOTO

guys, was a wonderful experience.

"Later on, we played in numerous bands together. It was Michael who introduced me to Gail, my wife of 47 years. Not a day goes by that I don't think of my deep friendship with Michael and all the great musical moments we shared. Unfortunately, he had insomnia. It drove him absolutely crazy. He was irritable a lot but he was also lovable. We used to go out to eat a lot together. He loved good food. We loved just to hang out. When you can't sleep for three or four days, though, you start not knowing if it's night or day. Plus, his intensity not only came out in his style of guitar playing, but in his private personality as well. His energy, on or off stage, in or out of the studio, was always on such a high level that he couldn't turn it off. That was the tragic part. It's such a shame but the only thing that worked with him was heroin. That's the relief he got. He tried Switzerland and Stanford University sleep clinics. Nothing worked except heroin. [Michael Bloomfield from a heroin overdose in 1981 at the age of 37.]

Bob Dylan: "Bloomfield also introduced me to Bob Dylan. Bob is a very affable fellow once you get to know him. We clicked right away and he asked me and Michael to join him onstage at the Newport Folk Festival on July 25, 1965. It was the day he went electric. We went onstage with Dylan that day and all hell broke loose.

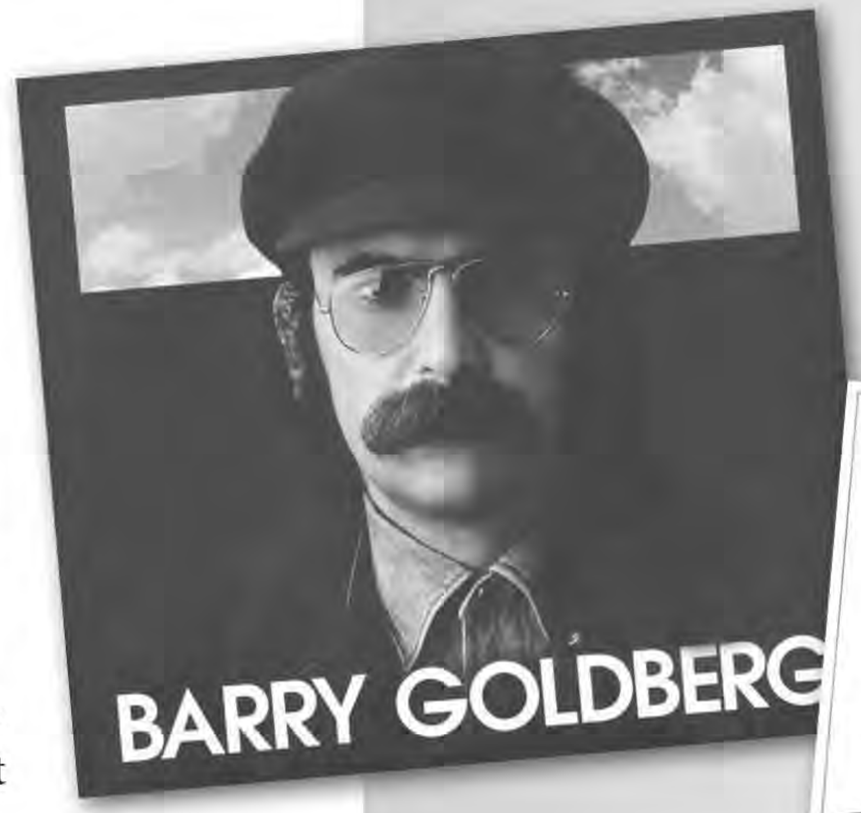
"We were on a mission. We knew it would be important. We knew it was a new kind of music. Every time you do something controversial and different, you're going to get critics. Everyone won't always love it. It was odd what we played. Most of the audience and the folk artists—particularly Pete Seeger—didn't understand it. Some people did, though. Some people knew it was the beginning of a whole 'nother thing. That's what Bob did. And we knew our mission was to support Bob in his groundbreaking efforts to invent folk-rock.

"I wanted to do a solo record. Bob knew I couldn't get a deal and wanted to help. He went to Atlantic Records producer Jerry Wexler who told him, 'the only way I'll sign him and let him do a record is if you produce.' I think in Wexler's mind, he really wanted to produce Bob. That's why he let Bob produce me in Muscle Shoals, Alabama.

"Hey, Bob's just a regular guy. We knew his mother. We babysat his kids. His wife Sara and he would go out with my wife and I. It's really hard for him to be anonymous when everywhere we went, people would be stopping him and screaming at him. But that's what he chose. He had to accept that. But he was and is a really true friend."

Barry Goldberg, like Woody Allen's *Zelig*, seems to be at every important historical crossroad. Replacing Carole King as Gerry Goffin's songwriting partner in The Brill Building, and having hits by Bobby "Blue" Bland, Rod Stewart, Gladys Knight & The Pips and Jackie Wilson, is an important part of his legacy.

"I never dreamed I'd be able to work with people like Gerry Goffin, Mann & Weil, Jeff Barry, Ellie Greenwich and Neil Sedaka, all brilliant Brill Building composers," he sheepishly says. "I'd always seen their names on the back of records. Just to be in the presence of one of them, and to actually have had success? I introduced Gerry



Barry Goldberg

Selected Album Discography

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- ☐ SD7040 Barry Goldberg 1974 **$15.00**

BUDDAH
- ☐ BDS-5081 Blasts from My Past 1974 **$18.00**
- ☐ BDS-5051 Street Man 1970 **$18.00**
- ☐ BDM-1012 [Mono] The Barry Goldberg Reunion 1968 **$50.00**
  – White-label promo in stereo cover with "mono" sticker
- ☐ BDS-5012 [Stereo] The Barry Goldberg Reunion 1968 **$30.00**
- ☐ BDS-5029 Two Jews Blues 1969 **$30.00**

EPIC
- ☐ LN24199 [Mono] Blowing My Mind 1966 **$30.00**
- ☐ BN26199 [Stereo] Blowing My Mind 1966 **$40.00**

RECORD MAN
- ☐ CR5015 Barry Goldberg and Friends 1972 **$18.00**

–From Goldmine's Record Album Price Guide, 9th Edition

Goffin to Dylan. Gerry and I lived in the same building on the Upper West Side of New York City. Bob then started to come over to play chess with Gerry. Gerry was in awe of him. Bob was in awe of Gerry. I was there when Bob told Gerry, 'I can't believe you can write those beautiful lyrics, tell a story and do it under three minutes.' Bob was in awe of the craft itself that Gerry possessed. Bob's verses tended to go on forever! But he was so right: those beautiful lyrics Gerry wrote for 'Up On The Roof' and '(You Make Me Feel Like) A Natural Woman.' Gerry—when we were writing prior to having any hits—was dead serious when he asked Bob to sing on a demo. Bob goes, 'Aw man, I don't know if I can do that. Why don't you ask Aretha?'

On producing Percy Sledge: "I was so honored just to get a chance to produce that sweet man. I had been into Otis and all the Stax artists, in awe of all that sweet Southern soul. When called to produce Percy, I went to Jerry Wexler for some coaching. The key was the rhythm section. Then I found out that guitarist Steve Cropper wanted to come out to Los Angeles from Memphis at his own expense just to play behind Percy. We already had Bobby Womack and Mick Taylor on guitars. Man, when we edited those vocals, we took apart every syllable and put it back together again to give the great man justice.

"Devil With The Blue Dress On"—producer Bob Crewe called me in for that. He was a real studio master and a wonderful gentleman. I was also on 'Sock It To Me, Baby' and 'Too Many Fish In The Sea.' I just got lucky. It was meant to be, or, as my Yiddish mother would say, *bashert*.

Phil Spector: "He made rock 'n' roll into opera concertos. To be in that Gold Star studio with him made me once have an anxiety attack during one of those sessions. I was so nervous. When he singled me out for something, my knees were knocking and I just stiffened up all over. I was always afraid he would call me out in front of the whole studio, which I'd seen him do with other cats. I knew if he did, I'd never be able to enjoy his music again without unpleasant memories. But he never did. We went from The Ramones to Leonard Cohen together, me being scared of him the whole time, but, eventually, we became really good friends. He loved my wife Gail and we'd hang out a lot with him. There's another Phil Spector, y'know, different from what the public knows. There's a loving, caring Phil Spector. I mean, sure, he always had his bodyguards around him. But when Gail and I went to his house, we'd listen to 45s all night together and just hang out, man. We were both born on the same day, we're Capricorns, and I knew he respected musicians. He loved drummers Hal Blaine and Jim Keltner. Those were two guys he'd never really mess with in the studio. He'd let them do their thing. As did Bob Crewe. As did Jerry Wexler. Sometimes when you *don't* produce, that's the way you produce!"

Barry Goldmberg wrote and performed all the music for *Bang! The Bert Berns Story*: "Bert's son, Brett, is so talented and worked with us. I remember a long time ago—somewhere in the '70s—when Jerry Wexler told me that the one guy I should be hip to is Bert Berns. I know the two of them had some bad dealings business-wise but that was the one guy that Jerry said, 'You gotta listen to his productions.'

The highlight of *In The Groove* is "The Mighty Mezz": "He's a hero of mine. Mezz Mezzrow (1899-1972) was a Jewish musician out of Chicago who played sax and clarinet and all the other jazz musicians loved to hang out with him because he always had the best weed. His 1946 book *Really The Blues* spells it all out, man." ●

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Noonish et - The Local Bands Show w/Rick Allison & Frank Critelli
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3:30pm et - New York Groove w/Howard Brian

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9pm et - My Week That Was w/G.Gone

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IN MEMORIAM

Robert Plotnik

Robert Plotnik, founder of Bleecker Bob's Records in Greenwich Village has passed, November 29, 2018. He was 75. The cause was kidney failure.

After a very brief run in the field of law, in 1967 Plotnik opened Village Oldies on Bleecker Street with a fellow collector, Al Trommers. It would later became Bleecker Bob's Golden Oldies and move to MacDougal Street and then to 118 West Third Street after Trommers had left the business. In the 1980s, he expanded and opened a location in Los Angeles on Melrose. But Greenwich Village is really where it all came together.

Bleecker Bob's was that rare music store experience that was more of a gathering place for emerging talent than a destination for collectors to locate that rare find. There, at any given moment, customers could find themselves browsing through counter top bins alongside David Bowie, The Clash, The Ramones, Frank Zappa, Robert Plant and others.

The store had a pawn shop vibe and boasted a vast inventory that included thousands of albums and singles. Beginning as a source for oldies, as the punk era arrived the store morphed into much more. They sold posters, used audio equipment, other memorabilia and even clocks.

Bleecker Bob's enjoyed national notoriety by becoming a centerpiece in an infamous *Seinfeld* episode where Kramer and Newman scheme to make a fortune selling used records there. It also would make appearances on Saturday Night Live, appear in works of fiction, and sit at the center of some of punk rock's most famous encounters.

As legendary as the store would become, its history is as earmarked with the grouchy retorts of its owner toward customers as it is by its famous patrons or big pop culture appearances. That seemed to be of little importance to Plotnik who played by his own rules and kept the store open to whatever hour pleased him on that day, in that moment. In the end, Plotnik's salty disposition only contributed to the lore of the store and helped fuel the colorful eulogies that would follow the store's closure in 2013. It was a remarkable run that outlived punk rock, cassettes, CDs, and almost every one of its peers. Like many of them, it was also replaced with a yogurt shop.

Robert Plotnik was born in 1943 in Baltimore, MD and raised in New Jersey. He is survived by his partner Jennifer Kitzer and a daughter, Alexandra Plotnik.

–Ray Chelstowski

Roy Clark

SILVER SCREEN COLLECTION / CONTRIBUTOR / MOVIEPIX / GETTY IMAGES

Roy Clark was the popular longtime host of TV's country music variety show *Hee Haw*, hosting the show from 1969 until 1997. Clark died Thursday, November 15, 2018 at his home in Tulsa, Oklahoma, from pneumonia at the age of 85, according to his publicist.

Buck Owens co-hosted the show with Clark until 1986. Instrumental in growing the popularity of country music, Clark was a renowned guitarist and banjo player who influenced countless country stars including Brad Paisley.

Clark's warm, inviting persona helped make him a TV star. As the host of *Hee Haw*, he would perform in comedy skits and play music with the Million Dollar Band. He also had a recurring guest role as businessman Roy Halsey on *The Beverly Hillbillies*.

Clark had his biggest crossover hit with 1969's "Yesterday, When I Was Young." Reaching No. 19, it was his only Top 40 hit.

Clark started playing guitar, banjo, and mandolin as a teenager and won the World Banjo/Guitar Flatpick Championships. He was 17 when he made his first appearance at the Grand Ole Opry. A member of the Grand Ole Opry, Clark also was inducted into the Country Music Hall of Fame.

–Legacy.com

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IN MEMORIAM

MARTYN GOODACRE / CONTRIBUTOR / HULTON ARCHIVE / GETTY IMAGES

Nicolas Roeg

Nicolas Roeg, a British director acclaimed for a string of films in the 1970s that included the David Bowie vehicle *The Man Who Fell to Earth*, died on Friday, November 23, 2018. He was 90.

A son, Nicholas Jr., confirmed the death to Britain's Press Association. The cause and location were not given.

Mr. Roeg came up through the filmmaking ranks, spending 20 years as a camera operator and cinematographer before serving as one of two directors (along with Donald Cammell) of *Performance*, a 1970 drama about the London rock world.

It starred Mick Jagger of The Rolling Stones, and Mr. Roeg would go on to feature other singers in acting roles — Mr. Bowie in *The Man Who Fell to Earth* in 1976 and Art Garfunkel in *Bad Timing* in 1980. Mr. Roeg maintained that the seeming challenge wasn't all that formidable.

"The fact is that Jagger, Bowie and Garfunkel are all extremely bright, intelligent and well educated," he told *The New York Times* in 1980. "A long way from the public stereotype."

"It's really very simple," he added of his directing philosophy. "I just mind my own business and stay as far away from the actors as possible."

Mr. Garfunkel, though, was not so dismissive. He said by email that Mr. Roeg "brought me to the edge of madness and violence in *Bad Timing*," and called him "a handsome man — beautiful, as were his pictures."

Performance, his first directing credit, was completed in the late 1960s but shelved because Warner Brothers had misgivings about it. Some critics savaged it when it was finally released, but its reputation grew over time. In 1999 it made the British Film Institute's list of the 100 best British movies ever made, as did *Don't Look Now.*

The Man Who Fell to Earth further enhanced Mr. Roeg's reputation for making challenging, visually adventurous films.

"You could call Roeg a pretentious director, but he is a gifted one, and many of his pretensions pay off in beauty, tension and a mysterious, unsettling power," Jack Kroll wrote in reviewing the movie in *Newsweek*. "*The Man Who Fell to Earth* has enough of these qualities to offset a sometimes maddeningly oblique style."

– NY Times

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In Memoriam

Pete Shelley

Rock music lost one of its finest songwriters when Pete Shelley passed away on Thursday, December 6, 2018 at the age of 63 at his home in Tallinn, Estonia.

Co-founder of the legendary punk/power-pop Manchester, England-based band Buzzcocks, Shelley authored the majority of band's classic songs that included "Ever Fallen in Love (With Someone You Shouldn't've)," "What Do I Get," "I Don't Mind," and "Love You More." Shelley, a guitarist, vocalist and songwriter, formed Buzzcocks in 1976 with singer-songwriter Howard Devoto. Devoto left the band the following year. Shelley, guitarist Steve Diggle, bassist Steve Garvey, and drummer John Maher went on to record three Buzzcocks albums before the band split up in 1981. Following the demise of Buzzcocks, Shelley recorded several solo albums that included synthesizer-based hits such as "Homosapien" in 1981 and "Telephone Operator" in 1983. The video for "Homosapien" received substantial airplay during the very early days of MTV in the USA. The song was banned by the BBC due to "explicit reference to gay sex."

Shelley, Diggle, Garvey and Maher reconvened Buzzcocks in 1989, and Shelley and Diggle continued the band until Shelley's death with several different combinations of bassists and drummers after Garvey and Maher departed.

Shelley's death sent shockwaves throughout music, and many musicians expressed their sorrow and condolences through social media. Diggle poignantly tweeted, "To my friend, brother and musical partner of 43 years, here's to you, Pete."

Regarding Shelley's legacy, John Kennedy, host of the X-Posure program on U.K. radio station Radio X, told *Goldmine*, "Pete Shelley was a punk-pop genius whose ear for a melody and a succinct, cutting lyric inspired generations of fans and fellow songwriters from Morrissey to Green Day and beyond. His music combined a raw rock sound informed by the groundbreaking experiments in krautrock and electronic developments of the 1970s, with an understanding of a tradition shaped by the likes of Leiber & Stoller and Lennon & McCartney. The result was a canon of timeless classics that broke down barriers by being non-gender specific. His innovative and supportive, DIY, have-a-go attitude, though, is what really seals his legacy as a pivotal figure in the music of the 20th Century."

Shelley is survived by his wife Greta, son Alex, and brother Gary McNeish. McNeish broke the news of Shelley's death in a Facebook post. *– John Curley*

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REVIEWS

MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

KATE BUSH
REMASTERED IN VINYL I

Rhino/Parlophone/Fish People (4-LP Set)

★★★★

Kate Bush's music has been remastered before, but those releases were generally only available as imports and her vinyl releases in particular have been out-of-print on these shores for some time. Now, Bush has remastered her entire catalog, in addition to compiling three new albums that have some (but not all) of her non-album tracks and guest appearances.

This first vinyl set has Bush's first four albums: *The Kick Inside*, which features her signature song "Wuthering Heights"; *Lionheart*, which Bush was unhappy with, as it was rushed out in the wake of *Kick Inside*'s success (it still yielded the U.K. hit "Wow"); *Never For Ever*, which saw her becoming increasingly experimental (producing some top-notch hits in "Army Dreamers" and "Babooshka"); and *The Dreaming*, an eclectic work that featured her pioneering use of the Fairlight synthesizer.

The vinyl reissues reproduce the original sleeves, though the records themselves feature new labels. The albums are packed in a slipcase that draws on the album artwork for *The Dreaming* and *Never For Ever*, but disappointingly, there are no other extras, such as a booklet with liner notes. A lack of quality control can be seen on the spine of *The Kick Inside* jacket; "Inside" is spelled as "Insde." Oops.

There's a definite sound improvement on the remasters versus the originals, particularly from this era. But the bigger draw may simply be that the albums are available on vinyl again. For that reason alone, vinyl fans may want to pick up these reissues sooner than later, before they, too, go out-of-print. Note that it's cheaper to buy the albums in these box sets, than individually.

–Gillian G. Gaar

SHERYL CROW
LIVE AT THE CAPITOL THEATER

Cleopatra (DVD + 2-CD Set)

★★★★

It's hard not to root for Sheryl Crow. She's a cancer survivor who has been public about her bouts with depression. She has exited some turbulent high profile relationships before the worlds of her former flames came completely apart. And she has done this with a grace and dignity that is impossible not to admire. Along the way, her creative output hasn't waned and her bright upbeat public face has continued to sparkle. So I guess I wasn't expecting very much other than a perfectly fine musical ride when I learned of this latest live release. Part of Crow's plan seems to have always involved a carefully crafted attempt to stay within her lane, and it's worked.

Live albums are a funny thing. They either have a meaningful creative origin (a well talked about specific performance or tour) or they fill gaps and/or meet label output needs doing little more than check a box. This record seems to fall somewhere in-between, leaning toward what I would call a "love letter" to her biggest fans.

Crow has released three live albums now. The first was in 1999, *Live from Central Park*. Here the performance was more about the big name guests that appeared with her on stage than a real collective

expression of what a Sheryl Crow concert is all about. Then came the hard-to-find Japanese release in 2003 from Budokan. That one almost doesn't even count because it's so elusive. This new and third live release is from the infamous Capitol Theater in Port Chester, NY on her recent Be Myself tour. A stage occupied by some of the biggest names in rock royalty, its size belies their fame and is remarkably intimate and communal. Crow leverages that fairly well engaging the room with dance, light-hearted skipping, smirk-drenched taunting, and deep-in-the-groove hair whips and twirls. She has as much fun here as the audience—and they all seemed pretty stoked.

The backing band is a Nashville based who's who of big time Music City talent, almost all of whom at one time supported The Dixie Chicks. Only one remains from that first live record, guitarist Peter Stroud (Don Henley). There's also Black Crowes guitarist Audley Freed, Blair School of Music (Vanderbilt University) professor Jen Gunderman on keys and vocals, Josh Grange on pedal steel, and Robert Kearns on bass. But the real standout of the entire outfit is ACM drummer of the Year, Fred Eltringham. He sits behind a lean Ludwig kit and delivers an almost neverending, thunder-soaked drive to the music that sounds at times like two drummers at work instead of one.

These folks are all at the top of their musical game, and that is on full display here. That said they appear more like session players than live band co-horts leaving all of the theatrics and movement on stage to fall to Crow. That makes the concert seem to have less energy than it should. It's only when The Rolling Stones "Heartbreaker"-inspired "There Goes The Neighborhood" does the band seem to feel the very groove they have been creating and shake the hips a bit. Even on the biggest show stopper of them all, "Can't Cry Anymore" where Stroud and Freed exchange some fiery guitar work, their feet glued to the floor. On film it's a distraction. On CD it's irrelevant and the concert comes off in an entirely different manner.

From an audio perspective, the production can seem a bit distant. But the performances and the pacing are spot on. The band is tight, and the songs rock where they should and are full-bodied when

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they slow down. There aren't any real surprises here—no arrangement shifts of new interpretations. Excepting for the brief intro of "Picture" into "If It Makes You Happy" it's a straight-forward affair. I'm guessing that's the way these fans prefer it.

Eight songs that appear on the Central Park release surface here as well. But this tour offers the chance to expand the set list further and include some tracks from Crow's latest release *Be Myself* including the exceptional track "Long Way Back"—a slinky rocker with a cool chorus that just kind of cascades. Crow even adds a new song, "Atom Bomb" which is an amped up "These Boots Are Made For Walkin'."

Everything ends with an intimate performance of "I Shall Believe." There Sheryl Crow gets down close to her fans, a group of people whose love of what she does and stands for is evident in every camera sweep of the crowd. Hers is a career that could've ended quickly if not for the sheer talent and creativity that sits at the center of her music. At 56, this recording finds her at the top of her game, where all it seems that she REALLY wants to do is "have some fun." Along the way she ensures that we all do as well.

– Ray Chelstowski

KEN SHARP
BEAUTY IN THE BACKSEAT
Jet Fighter (CD)
★★★★

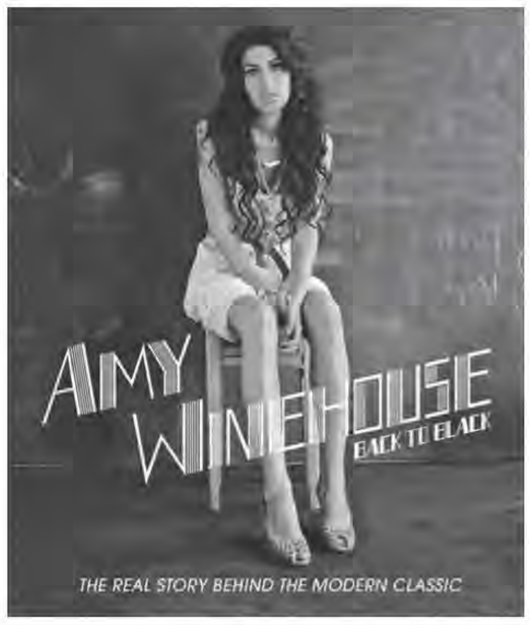
Pop scribe/musician Ken Sharp is back with a new long-player, less than two years after the release of *New Mourning*, his top-notch 2016 release. *New Mourning* was widely acknowledged by critics as Sharp's finest album to date, but he eclipses those heights on *Beauty in the Backseat*. It's no coincidence that the album's title bears a close resemblance to Hall and Oates' 1977 LP *Beauty on a Back Street*; not only is Sharp now serving up more savory slices of pop-soul than ever before, but none other than John Oates himself makes a guest appearance on the smooth, groovin' "Philly Kind of Night."

Other guest stars on *Beauty in the Backseat* include former Kiss axeman Ace Frehley (on the disc-opening "Rock Show"), Utopia's Kasim Sulton (on the power poppin' "Mona Lisa Smile") and Marshall Crenshaw (who shakes a tambourine on the slinky, ever-so-soulful "Miracle," which features one of Sharp's best-ever lead vocals). Aside from the prevalent, authentic soul sounds (Sharp is originally from Philadelphia), there's a passel of '70s-influenced, often bubblegummy numbers that wouldn't have sounded out of place blasting out of an AM radio in the early '70s. "Lemons to Lemonade," "No One Seems to Stay Together Anymore" and "24 Hours a Day"—to name just three—are all impeccably constructed tunes that fairly ooze melodic sunshine, even when the lyrical subject matter isn't always lollipops and rainbows.

Two of Sharp's recent tribute singles also show up on *Beauty in the Backseat*: "The Day That David Bowie Died" and "I Wanna Be David Cassidy." The latter is a propulsive, smile-inducing number that pays tribute to the late '70s teenybop fave with an impossible-to-shake melody fueled by Sharp's 12-string guitar and guest Rob Bonfiglio's background vocals and harpsichord. As with *New Mourning*, Sharp is aided and abetted on the new record by producer/multi-instrumentalist Fernando Perdomo, who helms Sharp's ship quite nicely while handling pretty much every instrument under the sun (save for what Sharp is playing, of course). It's a winning tandem for sure, with Sharp's sharp pop confections given an extra kick by Perdomo's sympathetic production and instrumental know-how. The combination helps make *Beauty in the Backseat* another not-to-be-missed effort from Ken Sharp. More info: www.ken-sharp.com.

– John M. Borack

AMY WINEHOUSE
BACK TO BLACK
Eagle Vision (Blu-ray, DVD)
★★★★★



The 60-minute documentary portion of this release documents the recording of Winehouse's second and final studio album, 2006's *Back To Black*. The album, which was quite different from her jazz-inflected debut, 2003's *Frank*, includes many songs documenting the end of a very intense relationship in which Winehouse was involved. The album was produced by Mark Ronson in New York City and Salaam Remi, who had produced *Frank*, in Miami. Many of the people who were involved with the album are interviewed in the documentary. These include Ronson, Remi, Island Records President Darcus Beese, Tom Elmhirst, who mixed the album,

QUICK PICKS

BY GILLIAN G. GAAR

"The Aloha Edition"

HENRY KAPONO
WELCOME TO MY PARADISE
Kapono Records (CD)
Genre: Hawaiian pop/rock
Kapono's latest record conjures up the same warm and laidback atmosphere of a sunny Hawaiian day. Highlights include the contemplative, optimistic "Celebrate"; the breezy "Long Train," an invigorating look at life on the road; and the aural beach party that is the title track. Will bring sunshine to even the rainiest day.

MAGGIE HERRON
A TON OF TROUBLE
Herron Song Records (CD)
Genre: Jazz
Hawaiian-based singer-songwriter Maggie Herron delights audiences with her cool jazz at the Halekulani hotel's ritzy Lewers Lounge. Her husky, sultry voice is well suited to sassy, cheeky numbers like "Perfect Specimen" and the title track; another highlight is the great cover of Leonard Cohen's "Dance Me to the End of Love."

KALAPALA
BLACK SAND: THE BEST OF KALAPANA
Manifesto (CD)
Genre: Hawaiian pop/rock
Fans of the "Beatles of Hawaii" will want to pick up the 9-CD box set, but for an overview, get this single disc, which spans the band's definitive period from 1975-1983. Highlights: the CSN harmonies on "Dorothy Louise" and the rockin' live track "Inarajan (The Village)."

VARIOUS ARTISTS
THE SONGS OF C&K
C&K Records (CD)
Genre: "C&K" refers to the '70s duo Cecilio & Kapono (Cecilio Rodriguez and Henry Kapono), and this album (a fundraiser for Kapono's foundation) sees a variety of performers covering some of their best-loved songs. Highlights: the jaunty reggae of Landon McNamara's "Goodtimes Together," Starr Kalahiki's "You and Me," and Kapono's own "Friends."

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and musicians who were involved, including The Dap-Kings, Sharon Jones' band, who were hired to perform on the album and who get a great deal of credit for the album's sound. Ronnie Spector, one of Winehouse's idols, is also interviewed. And her inclusion is important, since Ronson discusses how Winehouse played him music by the 1960s girl groups, such as The Ronettes, when he asked her how she wanted the album to sound. While Winehouse is known primarily as a vocalist, Remi points out that is important to note that Winehouse penned almost all of the lyrics for the album. Each of the album's songs are dissected in the documentary, and interesting stories are told about each one. In particular, the origin of the hit single "Rehab" is quite fascinating.

The release also includes *An Intimate Evening In London*, a private performance for family and friends that Winehouse and her band did at London's Riverside Studios in February 2008 on the night of the Grammy Awards. The performance is good, but a bit shambolic in places. They had to restart "Tears Dry On Their Own" due to Winehouse and the band not being on the same page. Winehouse does deliver a phenomenal performance of *Back To Black*'s title track in the concert. Some rehearsal takes for the concert are also included.

– John Curley

NEIL YOUNG
SONGS FOR JUDY
Shakey Pictures Records/ Reprise Records (CD, LP)

★★★★

The 22 songs on this release were recorded at various stops on Young's November 1976 solo tour. Young plays acoustic guitar, harmonica, piano, electric keyboard and banjo on the album, and the songs, in the raw form provided here, are fantastic. The beauty of the lyrics really stands out in the acoustic environment. One of the songs on the album, the piano-and-vocal track "No One Seems To Know," had not been previously released in any form. Young's introductions to the songs are often funny. And some of the references on the album, particularly those of Richard Nixon, John Ehrlichman and the "new President" (Jimmy Carter), give the recording a feeling of the time at which it was recorded.

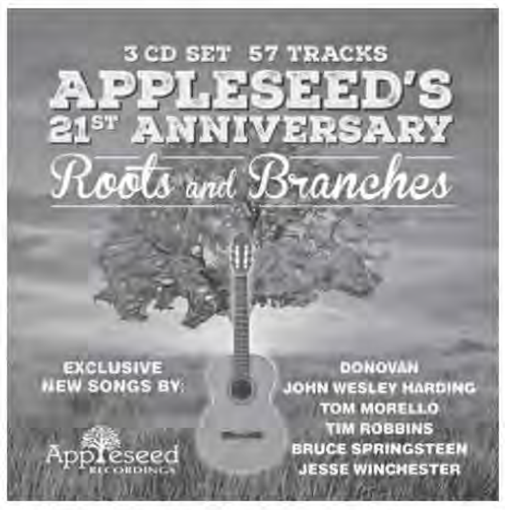
An outstanding, relatively brief version of "Mr. Soul," featuring Young on vocals and acoustic guitar, is unquestionably the highlight of the album. It is stunning. Other high points of the album include: "Heart Of Gold," featuring Young on acoustic guitar and harmonica; a great piano and vocal version of "After The Gold Rush"; the wild card "Human Highway," performed by Young on banjo; the off-kilter "A Man Needs A Maid," which has Young on electric keyboard and piano; a really beautiful version of "Harvest" with Young on acoustic guitar; a terrific "Campaigner," which features the great lyric "Where even Richard Nixon has got soul"; a fantastic "The Needle And The Damage Done" with its great vocal by Young: a gorgeous, acoustic-guitar-driven "Pocahontas"; and the terrific album closer, "Sugar Mountain."

– John Curley

VARIOUS ARTISTS
APPLESEED'S 21ST ANNIVERSARY: ROOTS AND BRANCHES
Appleseed Records (3-CD Set)

★★★★★

Woody Guthrie once said, "It's a folk singer's job to comfort disturbed people and to disturb comfortable people." Pennsylvania's premiere folk label, Appleseed, has done just that, releasing 3,000+ songs on 165 albums in 21 years. *Roots and Branches* is a three-disc, 57-song look back at its recordings by Pete Seeger, Tom Rush, Al Stewart, Sweet Honey In The Rock, David Bromberg with Levon Helm, Tom Paxton, Jonathan Edwards, Roger McGuinn with Judy Collins, Ramblin' Jack Elliott and many more.



The nine new/previously unreleased tracks come from Bruce Springsteen ("If I Had A Hammer"), Tom Morello (AC/DC's "Dirty Deeds Done Dirt Cheap" done as a protest song...and it works!), actor Tim Robbins, Tom Russell, John Wesley Harding, John Stewart, Donovan, Jesse Winchester and Anne Hills (whose "Needle Of Death" is a definite highlight).

Each disc is devoted to a different aspect of folk music: politics, personal experience/observation and roots branching into world music (Ireland/Mexico) with some songs that are over a century old.

– Mike Greenblatt

EDWARD PIKE
1964-1974: A DECADE OF ODD TALES AND WONDERS
Otherworld Cottage Industries (Paperback)

★★★★

Edward Pike's name and reputation may still reside below the surface of general public awareness, but it's clearly not through a lack of trying. He's created a veritable cottage industry consisting of numerous albums, books and other output reflecting his prodigious talents as a singer, songwriter and storyteller.

This follow-up to his earlier musical memoir, *Odd Tales and Wonders, 1964-1974: A Decade of Performance* describes his artistic development while sharing the stories of his performances over the course of a storied decade and the lyrics to the dozens of songs that populate his self-recorded efforts. It is, in every sense, a remarkable reservoir of craft and creativity.

– Lee Zimmerman

STEVE BINDER
COMEBACK '68: ELVIS
Meteor 17 Books

★★★★

Steve Binder's first book about working on the Elvis "comeback" special was *'68 at 40: Retrospective*, published in a limited edition in 2008. While the hardback book was informative and nicely illustrated, Binder admits, "I kind of phoned it in, because I was writing a biography on myself and I had already

pre-written most of that chapter on Elvis, and that's what I gave the publisher." But, encouraged to go into greater detail, and wanting to provide a more definitive record of his experience, he's returned to the subject a decade later.

The new book is substantially longer; 179 pages vs. 122 pages in the earlier book. Binder expands on his previous work both in text and pictures, with more memorabilia on display (Binder's membership card for Col. Tom Parker's "Snowmens League"; a gaudy gold bust of Presley given to Binder by Parker). Oddly, some pictures that were in color in the earlier book are in black and white in the new one.

Binder's also more frank in the new book, noting how he was cheated out of soundtrack royalties (Parker falsely told him there would be no soundtrack), and deliberately kept away from Presley by his entourage after the special was completed (Joe Esposito, an aide, told Binder he had no idea Binder tried to see Presley after one of his shows in Vegas; "To this day I've never accepted Joe's explanation," Binder writes).

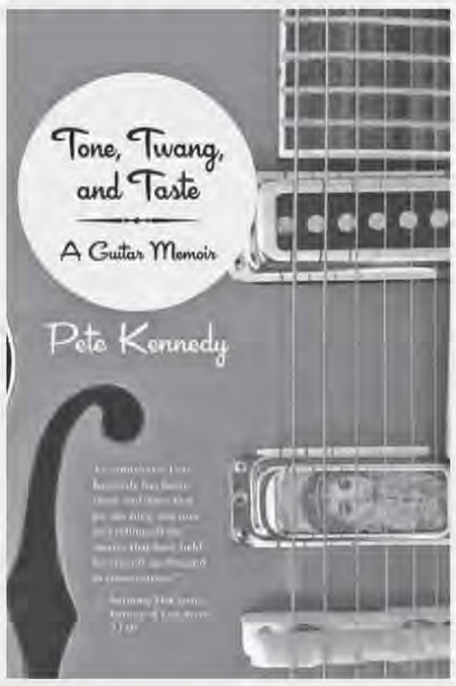
The book could've used some fact checking. There's a photo of Elvis albums the special's writers drew on for inspiration — except that at least three of them came out post-1968. Binder also writes about watching television when Sen. Robert Kennedy was assassinated, saying it happened on June 6 and that he died "a few minutes later"; in fact, Kennedy was shot just after midnight on June 5, and died over a day later on June 6.

But overall, it's great having this first-hand account of such a legendary show. The reproduction of sketches for the sets, production notes, and script ideas for the improv sequence ("Being Elvis Presley today is a whole different bag. I've got the sideburns back because they're in again...") make this a real behind-the-scenes look at an extraordinary production.

– Gillian G. Gaar

QUICK PICKS

BY LEE ZIMMERMAN



PETE KENNEDY
TONE, TWANG, AND TASTE: A GUITAR MEMOIR
Highpoint Life (Paperback)
Genre: Memoir
As half the duo aptly called the Kennedys, Pete Kennedy, alongside wife Maura, has mined a jangly folk-rock tradition hewed from overtly vintage references. In this fascinating musical travelogue – spawning a trajectory beginning in the '60s and continuing through the present day – he describes how he carved a career built on continuing accomplishment. He drops several names along the way – Doc Watson, Stephen Stills, Steve Earle, Mary Chapin Carpenter and of course Nanci Griffith, from whom the Kennedys gained their apprenticeship – making for a fascinating tale that combines success and survival. It's all told from the perspective of an Everyman driven by a rock and roll dream.

MARY LEE KORTES
DREAMING OF DYLAN: 115 DREAMS ABOUT BOB
BMG (Hardback)
Genre: Retrospective
The premise is part fantasy, part everyday desire. Songwriter and raconteur Mary Lee Kortes shares her overt admiration for Bob Dylan through a series of dreamscapes mostly imagined by others, everyday individuals whose fascination for the Bobster extends to their nocturnal environs. It doesn't always make sense – in fact, most of these scenarios are odd and absurd at best – but they do relay a worshipful gaze that clearly embraces both his legend and legacy.

HARVEY KUBERNIK & KENNETH KUBERNIK
THE STORY OF THE BAND FROM BIG PINK TO THE LAST WALTZ
Sterling (Hardcover)
Genre: Biography
There have been Band anthologies, a spate of reissues, assorted greatest hits and other aural enticements bearing The Band's name, but other than *This Wheel's on Fire*, few books that document the remarkable career of what is arguably the greatest Americana group of all time. Credit the Kuberniks, each a noted journalist in his own right, for not only giving them their due, but doing so in a singular and spectacular fashion, using heretofore unpublished interviews with the principals and their close associated, extensive illustrations and, of course, the exacting prose and knowing discourse the two authors are so well known for. Consider it an essential acquisition.

STEVE FORBERT
BIG CITY CAT: MY LIFE IN FOLK ROCK
PFP (Paperback)
Genre: Memoir
Once heralded as the new Dylan, Steve Forbert shrugged off any ready comparison and carved out an essential career of his own over the course of 18 superb albums, including his latest, *The Magic Tree*, an aural accompaniment of sorts for this equally magical book. In it, he describes his journey from his native Mississippi to the illustrious haunts of New York City and the fascinating characters he met along the way. It's a singular series of anecdotes, memories, snapshots and scenarios, one filled with hopes, ambitions and more than occasional disappointment. However, it also parallels the tales of many a starstruck performer determined to pursue a dream. Forbert's struggle for success is well documented here and, as such, ought to serve as an inspiration to all.

JON SCOTT
TOM PETTY & ME: MY ROCK 'N' ROLL ADVENTURES WITH TOM PETTY
CB Publishing (Paperback)
Genre: Memoir
At first glance, Jon Scott's tale of his friendship and professional relationship with Tom Petty from the earliest era of the singer's career may seem like a quick way to cash in on the sense of shock and loss following Petty's premature passing. However, as a music industry veteran and dedicated promotion man, Jon Scott's connection with Petty transcended any cursory acquaintance. As Scott makes clear, he persevered in his efforts to make Petty the star he was deservedly destined to be. Self flattery aside, it's a fascinating account of the talent, tenacity and turmoil that it takes to not only make it in the music biz, but to survive and thrive as well.

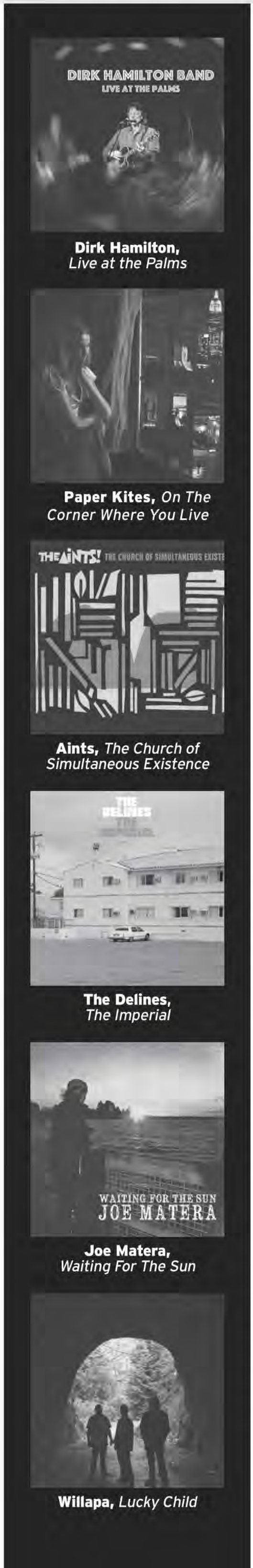
INDIE SPOTLIGHT

BY LEE ZIMMERMAN

Despite a long and storied career that dates back to the mid '70s, **Dirk Hamilton** has rarely received the credit he's due. Early albums *You Can Sing on the Left or Bark on the Right* and *Alias I* on the late ABC Records label reaped attention early on, but sadly failed to sustain added attention despite a steady stream of albums that he's kept coming ever since. So credit the nascent IAC Records for giving this timeless troubadour renewed attention via *Live at the Palms*, a concert collection recorded nearly a decade ago but which still remains as exhilarating as ever. Hamilton is a roughshod rocker with a homespun delivery that often echoes that of Dylan, Springsteen and even Steve Forbert as well. Like them, he's an astute storyteller adept at providing resolute refrains, a talent and tenacity evident throughout a set of songs that blends both recent offerings and classic cuts from his catalog. An essential acquisition as far as completists are concerned, as well as an ideal primer for the uninitiated, *Live at the Palms* is an astute example of honesty, integrity, tenderness and tenacity.

Australia's **Paper Kites** make a sound that's both wistful and reassuring. That's a fact that's underscored on their latest effort, *On The Corner Where You Live*, an album that's as alluring as its title suggests. Produced by Peter Katis (Interpol, The National), it offers a combination of atmosphere, ambiance and percolating rhythms, a hypnotic blend that's both pop friendly and tempered with folk finesse. Granted, it takes a couple of hearings for these luminous melodies to decidedly sink in, but the path towards eventual engagement is enticing all the same. It's telling that the album begins with a piano sonata of sorts, especially given the fact that the name of the album sounds eerily similar to a particular song from Lerner and Loewe's timeless musical *My Fair Lady*. That's a worthy comparison regardless; the album has all the makings of a classic composition all on its own.

From the Saints to the **Aints**, guitarist/vocalist Ed Kuepper has been the sole constant, determined to carry on as an unrepentant insurgent and rebellious raconteur. Though more punk than pop, these early melodies belatedly resurrected for *The Church of Simultaneous Existence*, make for his best work as both a band leader and indie auteur. Written between 1969 and 1978 following his departure from the Saints, the music is brash, triumphant and full of flair and finesse, all rousing melodies and catchy, compelling refrains. With brass adding emphasis to the drive and delivery, the songs instantly grab attention and create an immediate impact. Likewise, to assure the full effect, a bonus disc duplicates the material as a collection of alternative instrumental versions. That's an attractive extra. Given the fact that Kuepper and his crew are Australians, much of his music remains largely unavailable in the American market, giving hope that *The Church of Simultaneous Existence* might lead to other releases as well. If these songs are any indication, there's likely more good music that deserves discovery.



Dirk Hamilton, *Live at the Palms*

Paper Kites, *On The Corner Where You Live*

Aints, *The Church of Simultaneous Existence*

The Delines, *The Imperial*

Joe Matera, *Waiting For The Sun*

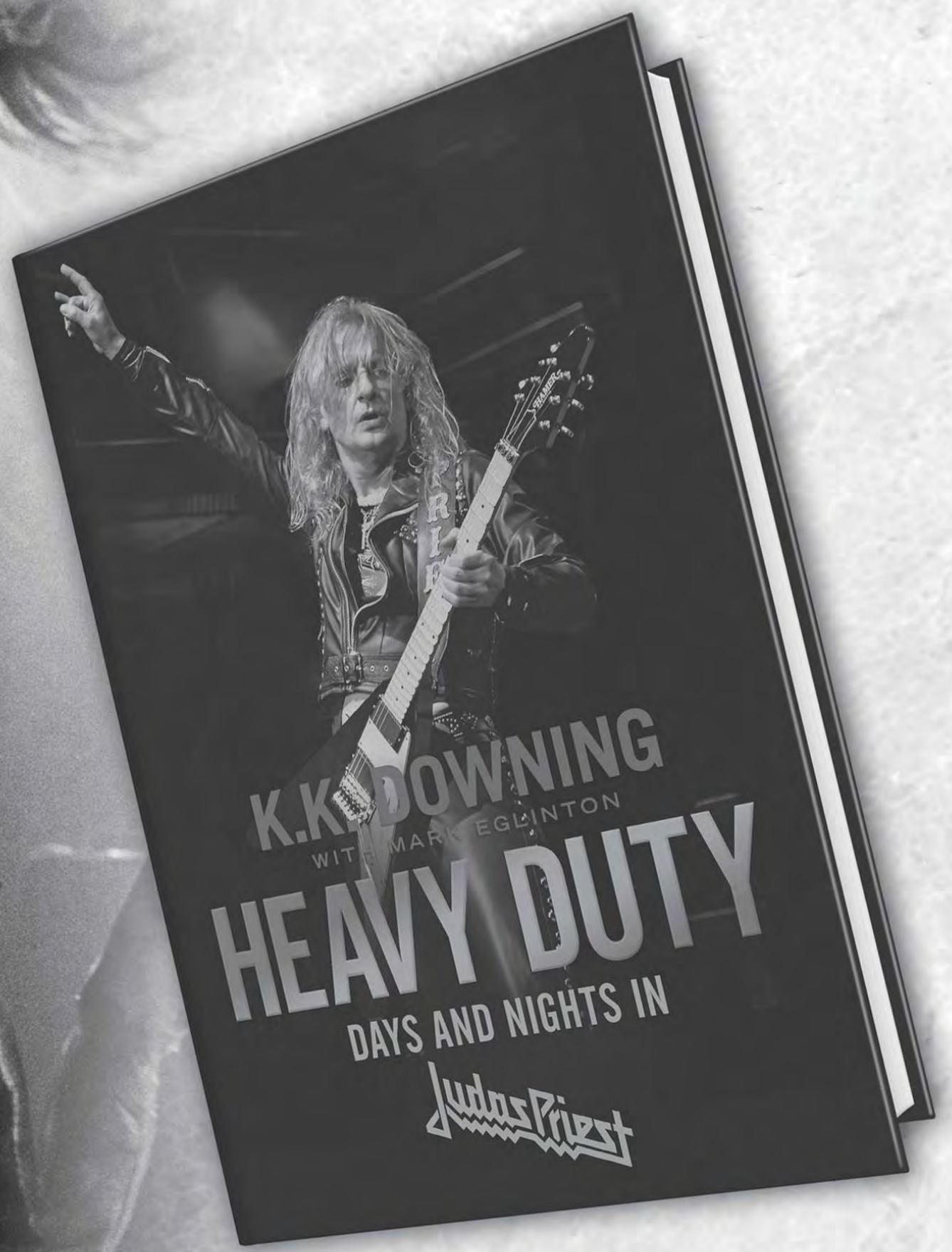
Willapa, *Lucky Child*

Willy Vlautin and Amy Boone were standard bearers even before they joined forces and founded the **Delines**. Aside from the fact that he fronts another esteemed outfit, Richmond Fontaine, he's also an accredited author of considerable merit. Amy Boone, a principal in the Austin-based band the Damnations, adds the nocturnal croon. Together, they create a lilting caress that's informed each of their three albums so far. Although sessions for their new album *The Imperial*, were delayed due to Boone being hit by a car while walking in her hometown, the band is obviously not the worse for wear if the results are any indication. Given her tender caress, the melodies are both sweet and assured, immaculately executed and flush with the sort of eloquence and emotion most listeners would likely relate to. Here's to wishing Boone continued recovery and more inspired music from the Delines in the future.

Joe Matera makes music from a genuinely sweet perspective. An Australian singer-songwriter of renown, he's fashioned a new six track EP, titled *Waiting For The Sun* which is wholly assured in its simplicity, a series of songs featuring nothing more than Matera's vocals and acoustic guitar. The lack of additional accoutrements doesn't hinder the overall impression in any way; the melodies are so easy and engaging that the charm is evident at the outset. Matera is obviously earnest in his intents, and it's hardly a stretch to imagine him performing these offerings in the intimacy of a coffeehouse or listening room with a select audience eagerly listening in. Granted, it takes a certain amount of courage and conviction to strip one's music down to its basics and still come across with intended impact. Credit Matera for succeeding in doing just that, and making a record that resonates well in the process.

Willapa takes a sternly aggressive approach that mixes equal parts grunge with a determined hardcore imprint. It's a somewhat intimidating sound, typical of the northwestern environs from which they hail. Sounding somewhat similar to Pearl Jam in particular, the band features singer Chad DeRoux affecting a grumble and growl that would likely lead Eddie Vedder to consider him a brother in arms. "I'm a woman, she's a man," DeRoux declares on "Land of Plenty," one of several driving and decisive anthems that populate the 11 song set. Turgid in its tone and assertive in execution, Willapa make a strong and solid initial impression, one sure to delight those who appreciate heavier grooves and solid set-ups. Melody and mayhem are interchangeable here, giving this self-titled effort the heft and gravitas clearly intended throughout. Look for them to be filling stadiums soon.

*"**I am not the only person that had a rough upbringing.** I thought a lot of people might relate to this. Anywhere there is rock and metal there are plenty of people who can relate to this. So I told my story how I escaped from it. I think that if there is a message from the book it's that no matter what situation you are dealing with, get out of there and wrap yourself in normality and get amongst people. Especially at a younger age and then you have half a chance. **Do whatever you have to do to put a roof over your head.**"*



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K.K. DOWNING'S **PRIESTLY EXPERIENCE**

FORMER JUDAS PRIEST GUITARIST **K.K. DOWNING** PENS THE BOOK *HEAVY DUTY* TO TELL THE TALE OF HIS CAREER IN HEAVY METAL MUSIC.

BY ALAN BROSTOFF

K.K. (Ken) Downing started playing guitar at the age of 17. Heavily influenced by the sonic sounds of Jimi Hendrix and John Mayall & the Bluesbreakers, Downing helped take charge of the musical direction of Judas Priest in the early '70s, eventually becoming a major part in the development of the signature look and sound of the band.

Downing officially retired from music in 2011, but in 2018, he released his autobiography, *Heavy Duty*, to tell his full story. Recently, he spent a little time with *Goldmine* to share some of that story.

GOLDMINE: *Why decide to sit down and write this book at this point in your life?*
K.K. DOWNING: I guess that is a good question to start with. Really, I just got into a good place. I'm 67 and I've been out of the band now for a good seven or eight years and not knowing what was going to happen there. I let it settle and the years seemed to be rolling by. Lots of people asking me if I would do a book. And so last year I thought now is probably as good a time as any.

GM: *I found your book to be remarkable open. There was a point while reading it that I had to set the book down and walk away, and gather my thoughts. You were talking about dealing with the pain of being in school and having to raise your hand and admit that you were going to be staying late so you could eat a meal at the school. How difficult was it for you to sit down and revisit those tough issues from your past?*
K.K.: Yeah, it was something that I never thought I would do in my life. That part of my life was always under a blanket, you know what I mean. It was hard to revisit it in my own memory, but it was a little different when I started to work with Mark Eglinton and started to get everything down. It was kind of more private. I can remember being embarrassed not just about the fact that we were poor and did not have a lots of stuff the other kids had but that my family was kind of unordinary, parents, you know. It was stuff that was hard to deal with at that time but I was interested in telling that type of story. This is what my life story is about, my autobiography. I did think that if I did the book it would allow the fans to really get to know me. They don't really know a lot of me for the 40 years or more. I thought this would be good and be sort of familiar to millions of other people. I am not the only person that had a rough upbringing. I thought a lot of people might relate to this. Anywhere there is rock and metal there are plenty of people who can relate to this. So I told my story how I escaped from it. I think that if there is a message from the book it's that no

Snapshot of K.K. Downing shopping on the streets of Japan during one of Judas Priest's world tours.

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matter what situation you are dealing with, get out of there and wrap yourself in normality and get amongst people. Especially at a younger age and then you have half a chance. Do whatever you have to do to put a roof over your head. My transition from where I came from is remarkable, really. To be successful and be on the world's biggest stage is the story I wanted to tell. Music kind of became my religion and my savior, really. I was able to latch onto that and pursue that avenue. It was a good part of the story that I wanted to tell and the second part was telling how metal was made and, you know, what we did as a band—

HOW THE LEATHER LOOK CAME TO BE

Judas Priest, February 1980, in London (L-R): K.K. Downing, Ian Hill, Rob Halford, Dave Holland and Glenn Tipton.

FIN COSTELLO / STAFF / REDFERNS / GETTY IMAGES

Creating great music is the foundation of any band but in this business you have to also create a strong and arresting image. Priest accomplished that. K.K. Downing discusses how Priest's signature leather look came together.

K.K. DOWNING: I know a lot of people attribute Rob with coming up with the leather look but it was actually me. In about '76 I came up with it. When I was a kid my two sisters used to drive me mad – listening to music on the radio and they'd be playing The Beatles, Gerry and The Pacemakers, Freddie and The Dreamers, all of these Merseybeat bands, and they all had the same look and the same haircuts and the same uniform. So all of us blues and rock dudes at the time just ran a mile from that uniformed image. We'd go out there and present ourselves with an individual look so that was kind of the path we were going down. But I was thinking something's wrong about this, something's not right. We've got a great name, the music is dark and moody and it's got this heaviness and it's different, yet we look like a mixture of a lot of other bands, clothes-wise. Then it suddenly dawned on me, this band needs a f**kin uniform! We will be more powerful as a band with something more regimental, more of a force. And the leather look was what I had in mind. So it seemed to make sense. The color for our music was ultimately gonna be black. (laughs) I kind of had this vision if we all wore these leather clothes with studs and these glittery bits that it looks kind of show biz but tough and regimented and quite forceful as though we were operating together as a unit, and that's what we did. "Hell Bent For Leather," that's us. It was absolutely the right image. When we would stand by the curtain and wait for it to go up, I'd look at my bandmates and we had all this gear on. My first thought: we're all f**king mad because we're gonna die out there. (laughs) It was like 90 degrees in the shade (laughs) at some of those festivals with us wearing all this leather and studs. I was immensely proud of everybody because everybody looked good and we felt strong as a unit. We would go out there and play with Zeppelin, KISS, Alice Cooper, Foghat, REO Speedwagon, you name it. I felt we were more of a force because we had our interpretation of a uniform where we were connected by it. So therefore we were connected by the clothes and the look. We were connected by the music. We were fully connected and that seemed to make sense. My thing was, how do I convince everybody to do this? So the first thing I did was get Rob onboard and hopefully the other guys will like it and that's what happened.

–Ken Sharp

the good, the bad and the ugly. That sort of stuff. And answer all of the questions around why I threw the towel into the ring and walked away from everything that was me. I thought that I would just put it all down and hopefully someone will find it of interest. It has gone very well.

GM: *This book is therapeutic and insightful. I enjoyed reading it and it is not your typical "kiss and tell" book. It's a true story about someone coming from little means to playing on some of rock's biggest stages.*
K.K.: Really what I think is that only happened because of inspirations I had from other people in the world. My greatest inspiration was the great Jimi Hendrix when I first saw him. There were some other artists that are probably overlooked in the book. They were ordinary people who learned to play and create things that people wanted to listen to. An example is John Mayall's Bluesbreakers. They did not run around and jump around on stage and could go to a club, like I did, and watch them being charismatic creators who could create something that was actually inspirational. I just wanted to be part of that. That is what people need to do when they are in a really sh*t situation. They need to find someone who is inspirational to them and then go do that thing. People need to have these goals and inspirations. When people want to achieve they will work hard at it and work their way up and then one day you can inspire other people.

GM: *Was there a record that you heard when you were a kid that made you realize that you wanted to become a professional musician?*
K.K.: Not really, maybe there was a few song. I was one of these kids, and everything molds a person when they are young. I left home at 15 and it was during those 15 years that I was molded into a person. If I had come from a family that had money I probably would have grown up to like pop music more. It's more about happiness. I was living under a very dark cloud as a child; the sun never really shined. When it came to music I had a hard time finding anything that cared to me. It was not important to me because I was not trying to become a musician when I was young... 11, 12, 13, 14, 15, 16. Every once in a while I would find something on the radio that I thought was attractive. I think I mention in the book that in 1964, The Kinks made a song called "You Really Got Me," and I can remember liking that and wanting to hear it more when it came on the radio and "Eve of Destruction" by Barry McGuire, which was a protest song. I liked that and some really early Rolling Stones. At some point when the blues music came along, it was good to me. It was more dark, it was quite important in my life but I never became a blues singer. Then Hendrix was the first real metal I heard with "Purple Haze" and "Foxy Lady." That was really, really impactful to me. Hendrix was much better than Black Sabbath. I liked the flamboyance of Hendrix and the heavy riffs. It was more edgy, that guitar sound. I could not go at it alone, I needed to be part of a band. We had to be democratic when it came to our songs and figure that we have a lifetime of music to make so it will all get done.

GM: *In the book, you mention that you played the Cavern Club in 1972. Any special memories from playing there?*
K.K.: It was very, very tiny. It was good to play there because The Beatles had played there and then we found it difficult to get bookings because we were kind of off the wall. There was not a lot of people doing what we were doing. There were some good bands around and some good albums were being made. Deep Purple made *Deep Purple In Rock,* Black Sabbath made their first album and Led Zeppelin made their first album. If I had total control over Priest, we would have been very heavy. Even though I had part in the writing of songs like "You've Got Another Thing Comin'" and other radio-friendly songs, I wanted us more dark with good solo work in there.

GM: *You talk about how in 1978 when* Stained Class *came out you felt like you were the only heavy metal band out there as people were starting to look at the punk movement. What was it like for the band at this time?*
KK: It was pretty scary. It was like people were dropping bombs on us from a great height. It was like a war zone. It was punk and new wave, not just punk. It was all around. Even when we would go play a club in London, fans would start spitting on us. It was very bizarre. It was a storm we just had to ride out. Lots of blues musicians and rock musicians were suddenly dying their hair and becoming punk. They thought it was what they needed to do to get a contract. It was horrible at the time.

GM: *Anyone you wish you could have written a song with?*
K.K.: I don't think so. I was just totally focused on Judas Priest. In my mind we had the best singer in the world. Rob (Halford) was that. He was pretty flamboyant and that. I got to say that I was fortunate to find him. He was literally just around the corner from where I grew up. It was amazing. I wanted to work with someone who had the full vocal range and Rob has that.

GM: *What do you like to listen to now?*
K.K.: A lot from the past; The Scorpions, Dokken, UFO, Accept lots of the old stuff but I am always willing to listen to new stuff.

GM: *Any favorite record stores you liked to visit or still visit?*
K.K.: Well, in America, I think it was Peaches. Coming from England I remember walking into their stores and Tower Records. We would go down to Sunset and go to the Whisky and then head to a record in-store. We didn't know what that was. The stores were like another planet. It was fun to do. We started to get some big stores in the U.K. but never as big as the ones in America.

GM: *Is there a place for Judas Priest in the Hall of Fame?*
K.K.: I think we should have been in there already. When you look at the catalog of what we have done and how long we have been out there and how many albums we have done. If Judas Priest is responsible for a style of heavy metal music then we should be in the Hall. It will be what it will be.

Beyond the Realms of Death with ex-Judas Priest drummer **Les Binks**

BY MARTIN POPOFF

Judas Priest in 1977 with Les Binks (far right). A lineup that would produce one of the band's greatest albums, *Stained Class* (below), released in 1978.

Among deep fans of Birmingham heavy metal masters Judas Priest, there are many who believe the likes of *Stained Class*, *Hell Bent for Leather* and the *Unleashed in the East* live album constitute the best music the band ever made. Well, the drummer on those records is a little-known figure named Les Binks. *Goldmine* caught up with Les, who has surfaced with two Priest-related projects. First off, he's been playing with his band, Les Binks' Priesthood, and secondly, in June, he issued a new recording of the song that constituted his lone writing credit for the band, "Beyond the Realms of Death." The power-packed band for the sessions consisted of Les on drums, Joey Vera on bass, Paul Crook and K.K. Downing on guitars and Tim "Ripper" Owens on vocals; the latter two, of course, also being ex-Judas Priest alumni.

"I met up with K.K. Downing again after such a long interlude, shall we say," begins Binks. "We got on great and we had a lot to talk about. And it just so happened that I'd been approached by some guys in the states to do some recording with them. And I suggested doing a new version of "Beyond the Realms of Death." And so we got the basic track together and then I asked K.K. if he would play on it and he agreed. It just so happened that Ripper Owens was in town, in London here, so I decided to go check out his band. And he invited me up to do some Priest stuff with him. It was kind of freaky because we just blasted into it and I hadn't played that stuff in such a long time, so my memory banks went into overdrive trying to remember the arrangements. But the audience reaction was great and that started me thinking about playing some of that stuff again—it just reminded what fun it was to play."

Asked how his three years with Judas Priest began in the first place, Binks says, "I joined the band right around when punk and new wave was coming up. Bands like Black Sabbath and Deep Purple, I think some of them had split up at the time, although temporarily—they got back together eventually of course. But it wasn't a good time to be in a heavy metal band in England, because record companies thought the punk/new wave stuff that was happening then, that was going to be the next big thing. But they weren't that enthusiastic about metal at that point in time.

"Anyway, Simon (Phillips, drummer on 1977's *Sin After Sin*) was going on tour with the Jack Bruce Band and so he was just passing through," continues Binks. "He was never intent on joining the band as such. And so after the album was completed, they suddenly realized they gotta tour. The management had already set up a tour to promote the album. And they suddenly realized, hang on, we haven't got a permanent drummer. So they went back to Roger (Glover, producer of the album) and Roger recommended me, because I played on his solo album, and we did a big concert together at the Albert Hall, with Ian Gillan, David Coverdale, Ronnie James Dio, all those guys...Jon Lord, Glenn Hughes. So I went along and had a blast with them and they asked me to join."

In terms of an audition, there was no loose jam session as such, no bashing out of Cream and Hendrix tunes. All business, it was straight into the polished slide rule-and-protractor metal of *Sin After Sin*.

"Well, they sent me the album, so that by the time we actually got together, I had an idea of what they expected me to play. It would be no point turning up and not having an idea of the material. They sent me a pre-release copy of *Sin After Sin* so I had enough time to spend listening to that and learning drum parts on it. So by the time we got together in a rehearsal studio, we could pretty much play a lot of that material straight off because I had learnt it, as such."

Seasoned session musician that Les had been up to that point, there was a bit of a scramble happening to get this gig nailed. "Yes, I had dabbled with double bass drums before, but I didn't use them the majority of the time. Not every circumstance or every situation that I was involved in required them. On this occasion, when they played me the *Sin After Sin* album, they had an acetate of that, a pre-release copy. And so this is the stuff that I had to learn to go out and promote the album. And, of course, Simon played a lot of double bass drum stuff on that album so I had to quickly get another bass drum and learn all his drum parts. The very first time we got together to rehearse some of that material, I still hadn't

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ARENA ROCK: (L-R) Rob Halford, K.K. Downing, Glenn Tipton, Ian Hill and Les Binks of Judas Priest perform live at The Oakland Coliseum in 1977, opening for Led Zeppelin.

RICHARD MCCAFFREY/ MICHAEL OCHS ARCHIVE/ GETTY IMAGES

got the second bass drum. But I had a little, tiny 18-inch bass drum. So I set that up just to get through the rehearsal. But it wasn't long before I added the second bass drum to the kit, and the kits got bigger and bigger and it's still quite huge today, in fact."

After it had been suggested to him by the band's manager that it would be a nice gesture on his part if he forewent any pay for appearing on the *Unleashed in the East* live album [long story!], Les quit the band and in fact never saw the guys again for many, many years. He now wonders if the band even knew what had gone down. However, as alluded to, besides his thrilling drum performance on those records, he did get to write one song, the one that he has now re-calibrated and re-celebrated.

"I live in London and the guys were all based in Birmingham," explains Les, on the creation of all-time Priest classic "Beyond the Realms of Death," found on 1978's *Stained Class* album. "And after we'd got most of the songs recorded or demoed, I came back to London, because I was traveling back and forth. And I thought there's something missing, you know? From this. Because most of the songs were pretty much up-tempo tunes, and when you're performing live, it's nice to introduce a little bit of light and shade, especially midway through the set.

"So I thought it would be nice to have something that started off gently on acoustic guitar, almost, and then build up into a big heavy riff. So I had a little Revox at home, a reel-to-reel machine, and I just picked up an acoustic guitar started messing around and came up with the opening chords, plus the riffy section, the midsection, the middle eight, the solo, everything else.

"So I made a little home demo of it," continues Binks. "I just put a little beat box that I had then, on there to keep the rhythm. And I played the guitar parts all myself. I even put a bass line down as well. But I wanted somebody to put a solo on it, just to finish it off. And a friend of mine, who lived near me, at that time in West London, I invited him to come around and play guitar on it. And that was a guy called Steve Mann, who's played with Michael Schenker and also has another band which is called Lionheart, which I actually was in on the birth of.

"But I had no lyrics at all. That's one of the hardest things I find to do. I can come up with lots of melodic ideas—that's not a problem—and rhythmic ideas, obviously. But of course that's Rob's (Halford) forte, what he excels at. And it also gives more of a Judas Priest style to the song. I thought Robert's writing style was quite diverse; it could be dark but it could be quite positive as well.

"Anyway, so I just made the home demo thing, and when I got to Birmingham again, the rehearsal studio, I said, 'Guys, I've got this song. Have a listen to it. I've written no lyrics, but see what you think.' And they sat around, well, what are the chords? And I'm a bit hack-handed when I play guitar. It's never been an instrument that I took all that seriously. And I'm right-handed, but I play guitar left-handed. I never got around to buying a left-handed guitar, so I play a right-handed guitar left-handed, or upside down, if you like. So my chord shapes are different. So they were looking at me playing the guitar upside down and trying to figure out what the chords were that I was showing them. But eventually, they got the hang of it and really liked the song.

"So Rob just went away and came up with the lyrics, etc., and obviously, the song title. And it was quite a surprise to me, really, because the song has quite a dark meaning. It's basically about suicide. It's quite a haunting lyric, and it works well with the melody. So it's now become a Priest classic. And I think it holds up today. It works great on stage too, because as I say, I felt all the songs that were presented for *Stained Class* were pretty much all up-tempo, and this one started off slower and more gentle and acoustically and then builds up into a big, powerful riff. And it was undeniably Judas Priest."

In closing, Les was asked to articulate his legacy with the band. After all, as I told him, his era with the band is an intensely beloved one. "It's quite difficult for musicians, when you've been involved in the creative process and putting it out there, to realize what it is. I don't think you really realize it at the time. It's only in retrospect, taking in the comments the people make later on, that you understand the impact that we had on metal.

"That era kind of put the stamp on Priest as a fully-fledged heavy metal band, I suppose," says Binks in agreement. "But we didn't really think about it at the time. You come up with ideas for songs, you get together, you rehearse them, go in the studio, record them, try to make them sound the best as possible and then you move onto the next thing. It's only, as I say, in retrospect, that you realize a lot of people were influenced by those albums. A lot of the bands today, they grew up listening to that stuff. It inspired them to pick up a guitar or pick up the drums and do it for themselves.

"It's been such a long time since I played on those records," reflects Les, "and I've done so much more since then that nobody knows about. But it's the Priest fans that keep referring to me. And it surprises me, because I can be playing with someone, trying to be as anonymous as possible, and someone will approach us and find out who the drummer happens to be and they'll produce a load of albums and things for me to sign. That's always a surprise." (laughs)

THE SKYTRAILS OF DAVID CROSBY

David Crosby onstage, February 25, 2018 in Carpinteria, California.

SCOTT DUDELSON / CONTRIBUTOR / GETTY IMAGES

BY LEE ZIMMERMAN

THANKS TO A CURRENT PROLIFIC POSTURE, THE PRESENT KEEPS PACE WITH THE PAST

Even David Crosby himself is forced to admit he hasn't always enjoyed the most stellar reputation. "I hope I was nice... Sometimes I can be a total prick," he remarks when the writer mentions that this particular conversation marks their third encounter. Indeed, his outspoken diatribes, freewheeling stance on sex and drugs, and clashes of personalities with various bandmates over the years—be it The Byrds or Crosby, Stills, Nash & Young—have, at times, attracted him as much notice as his prodigious output.

Nevertheless, it's the songs that have elevated Crosby's singular stature for the better part of the past 55 years. Beginning with his seminal stature as a struggling folk singer in the early '60s, through to his formative years as a founding member of

The Byrds, and then later playing the same role in CSNY and Crosby Nash, it eventually culminating in a fitful solo career that's evolved in starts and stops ever since his star-studded solo debut, the aptly titled *If I Could Only Remember My Name*.

Up until four years or so ago, those individual outings were separated in time by a decade or more, but in recent years, Crosby—or Croz as he's known to his pals—has been eager to make up for lost time. A reunion with his long lost son, pianist James Raymond, led to his initial grouping in a side project called CPR (a trio that also featured guitarist Jeff Pevar) in 1996, prior to a recent spate of solo albums—*Croz* (2014), *Lighthouse* (2016), *Sky Trails* (2017) and just recently, *Here If You Listen*, a new project that gives equal billing to his newly formed Skytrails band featuring Becca Stevens, Michelle Willis and Michael League.

The band originated when Crosby asked League, a mainstay of the experimental jazz band Snarky Puppy, to produce his then-current effort *Lifehouse*. League recruited Stevens and Willis, and Crosby became so enamoured with their efforts and the chemistry that they shared that he asked them to not only contribute to his new effort, but to share the billing as well. Not surprisingly then, most of the songs save a couple of covers ("Woodstock" being one) are co-writes between the various collaborators

"I've never done that before," Crosby admits. "I usually would only write with one person. One time, I wrote a song with two other people and that was me, Paul Kantner and Stephen Stills, and that was a song called 'Wooden Ships.' That's a hell of a precursor. But no, I've never done it with this many people. It was such a pleasure. The energy was as high as you might expect it to be."

Still, given his hallowed body of work, Crosby has a high bar he has to scale. He claims not to be concerned.

"Not really, no," he replies when asked if he ever waxes nostalgic. "The truth is, I have a pretty rich past (laughs). It's a checkered history—we can call it that. That's a nice euphemism. But the truth is, I don't think about it. I don't listen to that old music. I don't even go back there in my head. I don't rest on my laurels, or think about what it was like at Woodstock or Monterrey. I think about what I've got to today, what's on the schedule that I have to take care of in the next few days. What am I supposed to do tomorrow? What I have to prepare for in the next week. What I'd like to do in the coming year. That's really where my head is all the time. I don't think about all that other great stuff. I'm proud of it, the work I did with The Byrds, the work I did with CSNY. There's a lot of great music there and I have no grudge against those people, at all. None. Zero. I'm very fond of all of them, and grateful for the music that we made. But I'm thinking more about which songs I'll be playing today, which I'm going to rehearse and work it."

"People don't want you to preach at them," Crosby maintains. "What we do is we sing about it."

Even so, given that CSNY was such a catalyst in times when injustice and an overseas war dominated the headlines, he knows that today's turbulent times require additional inspiration.

"Right now in this country, people need a lift, and music is a lifting force," he agrees. "I think our new music is very positive, At least I hope it is."

Happily then, as the new album demonstrates, Crosby hasn't lost his knack for making melodies that sink under the skin on first hearing, underscored with a communal connection that's both uplifting and inspiring. It also helps that he's singing better than ever, reaching an upper register in his vocals that makes the melodies resonate as evocatively as ever.

"I have no excuse, your honor," he demurs. "I have no idea why I'm singing well. I don't understand why. I'm just very grateful. The only thing I can do is work it and be very grateful as much as I can. That's my attitude about everything right now. I have a certain amount of time. How much? We never know. But however much it is, how am I going to spend it? I'm not going to spend it sitting around on my butt waiting to die. I want to make as much music as I possibly can. It's the only contribution I can make. It's the only thing I can do that makes anything better, and the only thing I can leave behind. So I'm working as hard as I possibly can. I don't take any vacation from it. If I'm not on tour, I'm recording."

The subject returns to his earlier accomplishments, and again, Crosby makes it clear he'd rather focus on present than past. "I'm not nostalgic,"

David Crosby, while in Crosby, Stills, Nash & Young, performs during rehearsals on the premiere episode of the television show *Music Scene* on September 22, 1969 in Los Angeles, California.

MICHAEL OCHS ARCHIVES / STRINGER / GETTY IMAGES

he insists. "Not really. I know that sounds weird because everybody else does. It doesn't pull my trigger. I go outside and play with the dogs. People have an entire history of stuff, stories that I've told them, little emotional voyages that we've gone on together, stands that they felt they needed to adopt and take. There are a kinds of connections, and I know that they're there and I value them. Like I said, I'm proud of the work. I think we did a lot of good work. A lot of really, really good work that I am proud of. But I don't dwell on it. I don't listen to those records."

Nevertheless, Crosby does recognize that the problems that plagued the country in the '60s and '70s still echo today, provoking a new level of division and dysfunction that have much of the citizenry of this country up in arms. He admits that he has people pleading with him to add his voice to the fray.

"I'm proud of that," he says of that stand he took back in the day. "I think I was sticking up for what I thought was right. I don't see how you can't be pent up about politics now. Things are pretty awful in the United States right now. Pretty terrible. The thing that I learned when we were protesting the Vietnam War was that at one point, Walter Cronkite would show you the names and faces of all the guys that had died that day and you'd see these faces, one after another. They were human beings. They were people. Young people. I was devouring everything about the war that I could because I wanted to stop the war. I realized I had to turn the volume down. It was crushing me. I was too aware of it too much of the time, and I had to keep my head above water. So I backed up from it. I couldn't watch it every night. It helped. What it taught me was you can't put your head in the sand. You can't deny that we have an idiot for a president and that our democracy is in danger, but you can't let it sink you. You can't let it push you under. You have to have enough energy so at least you can fight it. You have to live your life. So I am very aware of it and I control the awareness. I don't let it swamp me."

Still, he's happy to remind the masses of the things worth fighting for.

"People don't want you to preach at them," he maintains. "What we do is we sing about it. There's a song I sing every night, 'What Are Their Names,' which is pretty much what I think about our government. We still sing some of the songs that relate to the time and place. We still do 'Ohio,' for example."

Needless to say, he still tours.

"I have to tour," he insists. "Streaming is responsible for that. It cut my income in half so I have to tour all the time just to pay for my house. I love the three hours I'm on stage. The time that we're singing is a freaking joy. It's like being on a rocket ship. You can go anywhere you want and I enjoy every minute of it. The rest of it is really hard. I'm old and beat up and it's hard. It beats the crap out of me."

The obvious question is whether he'll ever tour again with his compatriots Nash, Stills and Young. The public feud between him, Young and Nash seems to have driven a wedge between the former friends, one that appears to make the possibility of a reunion seems clearly out of the question. "I don't think I want to do that," he replies when asked about the chances of reconvening with Stills and Nash. Regrouping with Young however, seems to be a different story.

"It's one thing to say never say never, but it's always up to Neil," Crosby muses. "Always has been up to Neil, and it's up to him now. I think he's pissed at me, so I don't think it's going to happen. Truthfully, more than that, he only calls us when he needs us. He doesn't need us. He can fill big places by himself, and he has a band that's on salary, so he doesn't have to split the take with us. I get a lot of tweets saying, 'Would you guys please quit squabbling and do your job.?' I tell them 'You should write Neil because it's not up to me. I would do it in a heartbeat.' Definitely."

In the meantime, having released four albums in four years, Crosby is eager to make as much new music now as he possibly can.

"Well, I'm trying to," he suggests. "Like I said, I only have a certain amount of time. I want to use it, use the hell out of it. My job is to make music and that's what I'm doing, as hard as I can." ●

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KRUISIN' AT THE KISS

BY KEN SHARP

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Further proof that KISS and cruise ship games have a lot in common!

BESTSELLING **KISS** AUTHOR **KEN SHARP** SPENT FIVE DAYS IN LATE 2018 ON THE KISS KRUISE—FROM MIAMI TO KEY WEST AND NASSAU—PRODUCED ANNUALLY BY SIXTHMAN. HERE'S A TASTE OF SHARP'S LATEST 'KISS AT SEA' EXPERIENCE.

The theme for KISS Kruise VIII was "Decades At Sea," which is an apt theme, considering the sobering announcement that KISS will kick off a "End Of The Road" farewell tour in 2019. The tour will celebrate the band's 40-plus years of rock music.

"With the KISS Kruise we try to give people what we would want as fans," Paul Stanley attested. "This is a cruise that I hope that a band I love would do."

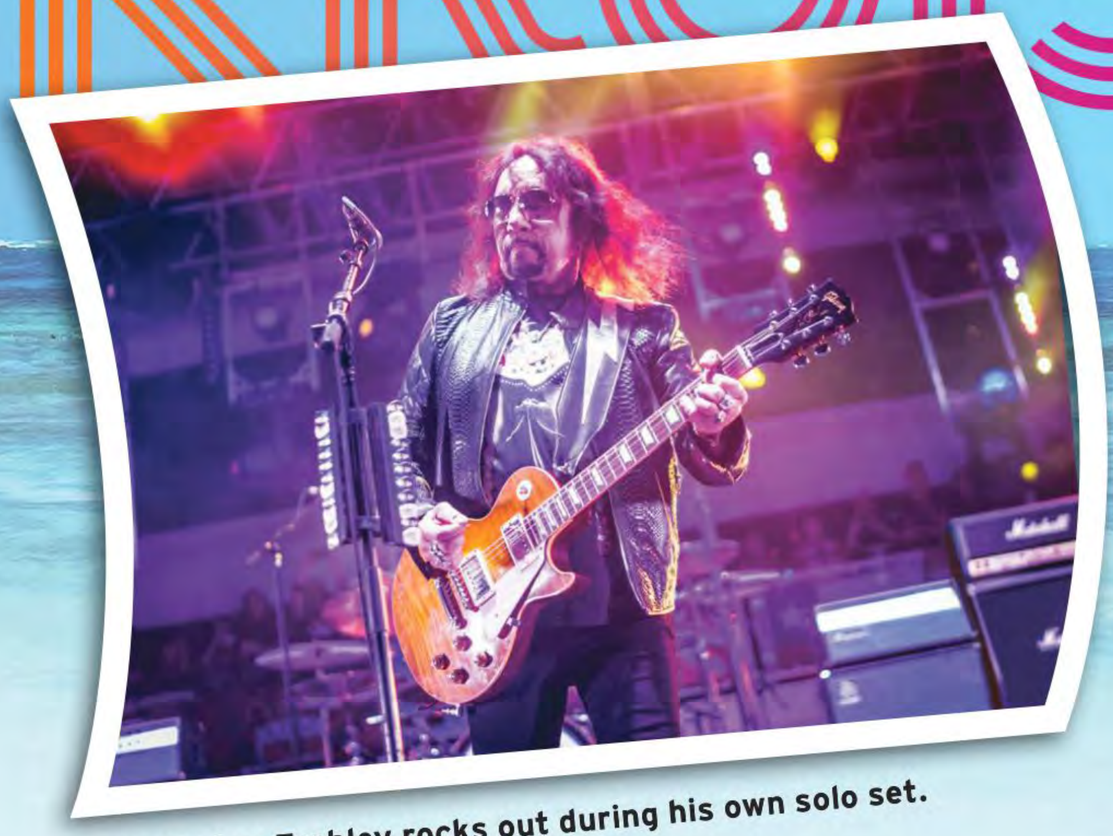
SAILING AWAY

As in year's past, the annual KISS 'Sail Away' show is the perfect way to commence a full immersion into KISSdom. It lends an opportunity for a hardcore contingent of fans to witness the band perform in a stripped-down acoustic setting, delivering signature classics and deep dives into the band's 40-plus year catalog of metallic heaviosity.

Opening with "Comin' Home," the first song KISS performed on their legendary MTV Unplugged show, the band tore through deep cuts traversing their entire career. Remarking that they've been rehearsing for their upcoming tour, Paul told the packed crowd on the ship's pool deck that they had no time to practice for this set, but despite a few hiccups along the way—and after a miscue in "Mainline"—Paul joked, "We're in international waters so we can't be arrested for murdering a song." The band was loose and clearly having a blast performing KISS klassics from such albums as *Hotter Than Hell, Dressed to Kill, Destroyer, Rock and Roll Over, Love Gun, Revenge* and *Hot In The Shade*. But the most exciting news for those in attendance was the surprise guest appearances by former KISS guitar players, Ace Frehley and Bruce Kulick, fueling the fire for ex-band members to have a place in the group's "End Of The Road" tour.

Closing with the band's national anthem, "Rock and Roll All Nite," supercharged by four guitarists on stage—Paul Stanley, Tommy Thayer, Ace Frehley and Bruce Kulick—at the song's climactic finale, both Gene and Paul threw their respective instruments into the crowd, and excited fans battled it out to

KRUISE VIII



ABOVE: Ace Frehley rocks out during his own solo set.

Acoustic bound with Bruce Kulick during the KISS' Sail Away concert.

BELOW: Bruce Kulick gets his turn to take the stage to perform KISS material.

see who'd leave with the ultimate prize.

Following KISS's historic set, Ace Frehley took the stage with his new band and performed a set teeming with rare cuts, notably his first-ever live performances of "Save Your Love" and "Hard Times" from 1979's *Dynasty*, "Torpedo Girl" from 1980's *Unmasked* and "Getaway" from 1975's *Dressed to Kill*. Ace was in top form and his band—guitarists Ryan Cook and Jeremy Asbrock, bassist Philip Shouse and drummer Matt Starr—were particularly impressive. They're arguably the best band that Ace has ever played with as a solo artist, faithfully delivering the material with spirited authenticity, musicality and infectious enthusiasm.

KISS 'Sail Away' set list

- Comin' Home
- Plaster Caster
- Hard Luck Woman
- Love Her All I Can
- Goin' Blind
- Mainline
- Flaming Youth
- All The Way
- C'mon & Love Me
- See You Tonight
- Domino w/ Bruce Kulick
- Hide Your Heart w/ Bruce Kulick
- 2,000 Man w/ Ace Frehley
- New York Groove w/ Ace Frehley
- Nothin' To Lose w/ Ace Frehley and Bruce Kulick
- Rock and Roll All Nite w/ Ace Frehley and Bruce Kulick

Ace Frehley set list

- Save Your Love
- Rip It Out
- Hard Times
- Getaway
- Rocket Ride
- Rockin' With The Boys
- Torpedo Girl
- Strange Ways
- New York Groove
- Shock Me
- Cold Gin

Note: For his two additional shows on the ship, Ace unleashed more deep cuts never performed live like "Dark Light" from *(Music From) The Elder* and "Two Sides Of The Coin."

Bruce Kulick set list

- King Of The Mountain
- Unholy
- *Crazy Nights* album medley: Hell Or Hell Water, I'll Fight Hell To Hold On, When Your Walls Come Down, No No No
- Sword & Stone (a song recorded for KISS's *Crazy Nights* album but omitted from inclusion)
- Who Wants to Be Lonely
- Medley: Rise To It, Let's Put The X in Sex and (You Make Me) Rock Hard
- Little Caesar
- Heart Of Chrome
- Jungle
- Uh! All Night
- God Gave Rock & Roll To You II

Note: Bruce performed an additional show on the ship and tweaked his set adding a powerful medley of songs from KISS's *Carnival of Souls* album, the show closer "Turn On The Night" and more.

ALL PHOTOS BY @WILLBYINGTON

KISS will embark on a three-year Farewell tour in 2019. It only seems like goodbye for now.

The one-two punch of KISS and Ace Frehley was more than enough for the fans onboard but the night wasn't over yet as Bruce Kulick closed out the festivities on the pool deck with an exciting and accomplished set culling songs from his '80s and '90s tenure with the band. Kulick is an exceptionally agile and gifted guitar player; he nailed all the solos with impressive panache and swagger. His explosive band—Todd Kerns (rhythm guitar and lead vocals), Zach Throne (bass and lead vocals) and Brent Fitz (drums)—were equally adept at breathing new life into a cache of KISS songs culled from Bruce's era, the majority never played live before.

Packed midway into the crowd was Matt Beach, 43, a return KISS Kruiser from Williamstown, Kentucky who was at the show with his wife Stacy and nine-month old son, Jaxston. Beach pinpointed what brings him back year after year. "This is my fifth KISS Kruise. I've always loved KISS and being able to see the band playing deep cuts and take part in KISS-centric activities and meeting people from all over the world keeps me coming back. And being on the KISS Kruise is the only place where I'm not the weird one; I'm just like everybody else!"

KISS ELECTRIC

Anticipation is high in the Stardust Theater, packed with the most rabid KISS fans, some in full KISS makeup and a few going the full monty with custom KISS costumes to boot. For third time KISS Kruiser Claudia Moreira, 46, from Rio de Janiero, Brazil, being able to witness her heavy metal "fab four" is an indelible experience. "For me, since KISS play arenas and stadiums in

A Chat with Bruce Kulick

Former KISS guitarist **Bruce Kulick** put on two dynamic shows on **KISS Kruise VIII**, which paid homage to his 12-year career with the band, unleashing an arsenal of songs seldom, if ever, played live. Bruce chats with us about the experience and preparation involved for this year's KISS Kruise.

BRUCE KULICK: For a band like KISS with the fever of the fans and their passion for the group, which for some is their entire musical diet, to be on a KISS Kruise is really like Disneyland for them. KISS is one of the few bands who do expos very successful. There are really huge bands like The Who and you don't hear about a Who convention. KISS are one of those few bands that engender such passion and support to put on something like a cruise or expo.

What was it like to witness that for the first time at last year's KISS Kruise and witness it again on KISS Kruise VIII?
BK: I have been the biggest supporter of Sixthman, the people who put on the KISS Kruise. They know how to feed the fans and create the experience that's gonna make it memorable. That's why when I did my meet and greet with the fans at least 25 percent or more of the fans have been on every KISS Kruise. Those fans are saving all year to go on the KISS Kruise, it's not cheap, so that's their vacation every year. That shows off how there's strong dedication for this band and I think it's amazing. I'm so happy that I had last year's opportunity and this one.

With last year's show, with your brother Bob, it consisted a major highlight by many fans. This year's solo set has a lot of increased expectations. What went into putting together this year's shows on the KISS Kruise?
BK: Unlike last year where I wanted to represent my brother Bob's songs that he's known for with KISS on session work and writing with KISS and my songs spanning my 12-year career with the band, I went online to Spotify and was able to rehearse with an app on my iPad and my iPhone and realized how many songs I was involved in with this group. It's pretty mind blowing. My band guys are super KISS fans and super BK-era fans 'cause they grew up going to shows when I was in the band. So the amount of songs that were thrown on the table to look at was way too many to do in two 75-minute sets. Then the discussion came up to do some medleys. I'm a big Rat Pack and Frank Sinatra fan and those guys used to come out and do medleys 'cause Sinatra, Dean Martin and Sammy Davis, Jr. had too many hits between them. We're doing much more developed things than they did; they'd just do a chorus and move into the next song. In five minutes they'd pack in 30 songs. The cruise encouraged us to do two sets. We had more songs prepared that could fit into one set. The people that saw our first performance did not see the same set as the second one. The medleys serves the purpose of instead of learning 20 songs, suddenly we have learned many more but still set the time limit of being on the cruise. Many of the fans chose the songs, which we endeavored to learn, things like "Uh! All Night" and "King Of The Mountain." It was fun to do an unreleased song that a lot of fans know called "Swords and Stone", Eric Carr's song "Little Caesar" and songs from *Carnival of Souls*, a medley that included "Hate," "Rain," "In The Mirror" and "Master & Slave." I got really excited preparing for this and looking at the material and then playing these songs for the band because it gave me a new appreciation for my era with the band. I made a giant playlist of every album and every song I performed on with the band and went from there constructing the set lists. The trickiest songs to learn for the KISS Kruise VIII were some of the songs from *Crazy Nights*, and *Carnival of Souls*' stuff is hard. *Carnival of Souls* had a lot of funny time signatures.

There are many activities on a KISS Kruise but the electric shows are always a must-see on the calendar. This time KISS revealed their costumes for the upcoming 'End of the Road' farewell tour.

KISS SET LIST
Electric Show # 1

- Shout It Out Loud
- Deuce
- Lick It Up (complete with instrumental homage to The Who's "Won't Get Fooled Again")
- Say Yeah
- Heaven's On Fire
- War Machine
- Psycho Circus
- Shock Me
- God Of Thunder
- Do You Love Me
- Let Me Go, Rock & Roll
- Hotter Than Hell
- Hell Or Hallelujah
- Cold Gin
- Love Gun
- Black Diamond

Encores:

- Detroit Rock City
- Hide Your Heart
- Rock and Roll All Nite

Brazil, the chance to be able to see them this close, see their faces, see their expressions and see how excited they are, is incredible." Attending the KISS Kruise carries its own powerful emotional journey as well as Claudia explained: "My brother Carlos got me into KISS when I was five-years-old. Tragically, he passed away a year ago—he had a complicated life. He loved KISS; they were the favorite band in his life—so being here on the KISS Kruise, I'm able to carry him here in my heart."

Sometime after 9pm, KISS prowled onto the stage wearing their new costumes for the "End Of The Road" world tour. Opening with the anthemic battle cry "Shout It Out Loud," the band delivered a tight 20-song set of signature favorites circumnavigating their 44-year career. Songs plucked from the first three KISS albums: *KISS* ("Deuce," Cold Gin" and "Black Diamond"), *Hotter Than Hell* ("Hotter Than Hell" and "Let Me Go, Rock'n' Roll") and *Dressed To Kill* ("Rock and Roll All Nite") bookended by cuts from their last two studio albums, *Sonic Boom* ("Say Yeah") and *Monster* ("Hell Or Hallelujah"). While their set list was missing the deep cuts fans have been treated to on past cruises, the show offered a clear preview of the kind of "Greatest Hits" set spanning the band's 44-year career on what has been described as a three-year farewell jaunt to their legions of fans around the globe.

FAREWELL FOR NOW

Surviving days at sea, rockin' and rollin', perhaps imbibing one too many alcoholic beverages and getting little sleep, as the Norwegian Jade pulls into port in the early morning hours of November 5th, the KISS Navy is exhausted but content. As the sun beats down on the black concrete of the Port of Miami, over 2,300 KISS Navy passengers slowly disembark and walk off the ship and return to civilization, the hushed talk centered upon reveling in the joyful experiences, bonds forged in friendship and a collective sense of family.

"There really is a unity on the cruise," affirmed Gene Simmons. "You see all kinds of flags from different countries, all kinds of languages being spoken and stuff like that. The UN would probably do well to get on the cruise and study what happens there 'cause there are no fights. It's not like soccer matches. People get along. There's people of all ages, single people, married people. What's remarkable is the fans stay in touch with those they befriend on the cruise from year to year. People make friends from around the world. Every once in a while there's a bit of a human story related to KISS that reminds me that the idea is bigger than a song or band or anything. There's a guy that drives a town car that picked me up to take me to the airport. He came from Kiev in the old Soviet Union. He was telling me about how much he likes the band with this very thick Russian accent. He told me he was 34 and was talking about many of our songs and this riff or that riff. He told me that KISS was forbidden in that country. You certainly couldn't buy KISS records. We were considered decadent Western American propaganda. I said, "Yeah, I heard that." He said, "Well, I was in jail for that." He spent two years in jail because they heard he was playing KISS records and then they broke into his home and arrested his parents. This guy, as a teenager, went to jail. That's something, isn't it?"

"KISS is much more than a rock 'n' roll band," related Paul Stanley. "The band and its fans are a tribe. It's humbling for me that we can be the magnet that brings people together. What we have with our fans is reciprocity. The fans are our oxygen, they are our blood. They make it possible for us to exist."

Seven time KISS Kruiser Meaghan Ketcheson, 50, from Winnipeg, Canada had the last word: "The KISS Kruise changed my life. I've made best friends with people from all over the world—Australia, Scotland, Chile, Germany, Sweden and Norway and literally someone who lives 12 blocks from my house. This is my happy place. It's my Facebook friend list come to life!"

Brothers In Arms

EDGAR WINTER DECIDES TO CREATE A MEMORABLE TRIBUTE TO HIS BROTHER JOHNNY WINTER

BY MIKE GREENBLATT

Edgar Winter with his brother, Johnny (left).

DONALDSON COLLECTION / CONTRIBUTOR / GETTY IMAGES

"I **finally decided** to do a Johnny Winter tribute album," says the late Beaumont, Texas guitarist's little brother Edgar. "I had been very reluctant to do it at first. I got a lot of requests from people all over, musicians as well as record companies, all expressing interest. It just seemed exploitive to me, like doing it for the wrong reasons and trying to capitalize on my brother's name. Finally, though, I met this guy, Bruce Quarto, who has a label, Quarto Valley Records. He loves '70s classic rock and his mission is to try to carry on that music and recreate that atmosphere of freedom. I think we're all tempted to feel like the time we came up was somehow special but I really do believe objectively that there were two golden eras in music: the '40s and '50s for jazz and and the '60s and '70s for rock, although the '50s laid rock's foundations. I think they're just unparalleled.

"So after meeting Bruce, I really started to think seriously about doing a Johnny Winter Tribute so I called up some friends who happened to be guitar players: Joe Walsh, Slash, fellow Texan Billy Gibbons, Kenny Wayne Shepherd and Joe Bonamassa. Then I asked Ringo Starr to play on a cut and he said (affecting a British accent), "Yes, I'd love to do that. Lovely!" I'm not gonna stop there either. I fully intend to ask Eric Clapton, Jeff Beck and Jimmy Page, too. I want all the great guitarists! I certainly have a good start with the people I've mentioned. Nobody else has done it so far and I think that if anybody is going to do it, I'm the logical person. Johnny is my all-time musical hero. Out of respect for him, I think enough time has gone by now, and the fact that I'm in my 70s, it's something that I need to do."

In the 1960s, Johnny used to call out his little brother Edgar to blow some saxophone or play some keyboards. When Edgar struck out on his own, though, in 1970, with his self-produced *Entrance* album, he positively dazzled on organ, vocals, alto saxophone, piano and celeste. He was 24.

"I grew up in a musical family," he explains. "My dad played guitar and banjo after playing alto sax in a swing band and singing in a choir and a barbershop quartet. My mother played beautiful classical piano. My granddad played the fiddle. My great-grandfather played trumpet. Music was an everyday activity in our

EDGAR WINTER: "I feel I must say that when I perform, it draws me outside of myself. It lifts me to a state where I feel like part of something greater than myself. For that brief moment, whatever problems had been going on in my everyday affairs fall away and drop into a kind of meaningless background haze."

MICHAEL PUTLAND / CONTRIBUTOR / GETTY IMAGES

house. I thought every household was like that. When Johnny and I tried to put together bands throughout our neighborhood, we were surprised to learn it wasn't like that in the homes of our friends. I remember saying to some kids, 'What? Your dad hasn't shown you some chords?' That's when we learned that our household was rather special. Not everybody did that. I started playing when I was four and Johnny was seven. Ukulele! The both of us! And we'd sing like The Everly Brothers. We were cute little kids. I didn't take music that seriously, though, until my teens when I discovered jazz and classical. When Johnny graduated to guitar, it became quite apparent how good he was and that he was to be the guitar player of the family. That's when I said, 'Well, I'll just play everything else.' I played bass at first. Then, in Johnny & The Jammers, I played drums. Then all these electric piano players came out. Man, I got carried away with that. Especially Ray Charles on 'What'd I Say.' Then organs! Jimmy Smith! Brother Jack McDuff! Jimmy McGriff!"

Edgar Winter's White Trash debuted in 1971. Produced by Rick Derringer, the self-titled album contained Edgar's most beautiful song, "Dying To Live," a gem that's up amongst the greatest compositions of that or any year. "I got

KEVIN WINTER / STAFF / GETTY IMAGES

Edgar Winter admits that "the idea that you could reach out and touch somebody on a personal level, and change their life with a song" has meant everything to him.

a letter from a guy years after I wrote it," he remembers fondly. "He wrote how in high school he had a severe facial disfigurement. He had been contemplating suicide and went on to say how that song had saved him. He saw life in a whole new context. The song itself recontextualized everything so he could go on to have a whole series of operations, go to college and became a very successful commercial artist. To me, that meant more than any award I could ever receive: the idea that you could reach out and touch somebody on a personal level, and change their life with a song."

The 1972 *Roadwork* follow-up made stars out of White Trash with Derringer now full-time lead guitarist. Certified gold, the double-live album featured as one of its four vinyl sides a 17-minute jam on the 1960 John D. Loudermilk "Tobacco Road" blues. They also covered Otis Redding, Bobby 'Blue' Bland, Chuck Berry and Stevie Wonder while jamming out on Derringer's "Rock & Roll, Hoochie Koo" with lead vocals/lead guitar by Johnny.

"I was in Houston when Johnny invited me up to New York to play on his first few albums," says Edgar. "His manager Steve Paul introduced me to CBS President Clive Davis. I had no particular aspirations but figured it couldn't hurt to talk to this gentleman. I went in totally unprepared. Clive seemed like a pretty cool, interesting guy. Then he asks me to play something for him! That was the last thing I expected. He picks up the phone and calls all these other CBS record executives and we go into this huge conference room with a piano. I was terrified! But I sat down and played 'Tobacco Road.' I considered myself an instrumentalist, not a singer, really, at all. I mean, I still remember the night Johnny first asked me to sing a song in his set and I chose that one. Ever since that night, I've done that song as part of my standard set, still do it and probably always will."

Johnny Winter passed away in 2014 while on tour in Switzerland from emphysema complicated by pneumonia. "My brother has always been my all-time musical hero," says Edgar, quick to deflect kudos towards Johnny. "Were it not for him, I might have been a struggling jazz musician. I even had thoughts of becoming an engineer. Always loved science. He passed away so unexpectedly. We had a tour that we were supposed to play together. I was so looking forward to seeing him again but he passed just a few weeks before it. I knew it would be a difficult time for me, and it was, with all the emotion and all, but it turned out that the tour, without him, was okay because everybody was so kind and supportive. We'd all get together at the end of each show and jam out on some Johnny songs. It became something of a tradition that's carried over even to today where I always end my shows with a bunch of songs associated with my brother."

Edgar also formed The Edgar Winter Group in 1972 and its *They Only Come Out At Night* debut was a huge hit, climbing to No. 3 on the *Billboard* "Hot 200." The double-platinum album yielded two hit singles, "Frankenstein" (No. 1) and "Free Ride" (No. 14). Dan Hartman (1950-1994) and Ronnie Montrose (1947-2012) added their versatility while Derringer continued to shred behind Edgar's organ, synthesizer, piano, clavinet, marimba, sax, timbales and vocals. He even wrote the liner notes. The 1974 *Shock Treatment* follow-up went gold, hitting No. 13. Still, Edgar had reservations about being a "rock star." Unlike his brother, it was never in his DNA.

"Johnny was the one with the dream," he explains. "Ever since I can remember,

he was very ambitious. He read all the magazines. He watched *American Bandstand* on TV. He was Johnny Cool with the shades, the pompadour and the girls. I remained the weird kid who played all the instruments. It proved to be a great combination, me and my brother. Johnny loved the spotlight. I enjoyed figuring out the songs, working out the arrangements and showing everybody what to play. There wasn't any of that sibling rivalry you hear so much about in other bands. I considered myself a serious musician. Thankfully, I've gotten over that! Johnny, ever Mr. Cool, was so outgoing. There was a time when I absolutely refused to do interviews, had nothing to say, and really thought, 'What difference does anything I say make anyway? I'll let my music speak for itself.' Now, of course, I've gotten to the point where I actually enjoy speaking with the press, I'm quite comfortable with the whole thing. Johnny went the other way. He was a flamboyant at first. Then had nothing to say. Whoever thought that all these years later, there would be a special classic rock genre to keep guys like me going? It's crazy! I'm just glad I survived to carry it forward on into the future!

"I've never understood the whole pop form, why songs have to be these little three-minute fragments," he philosophizes, "and why music has to be restricted, categorized and segregated. Growing up in Beaumont, Texas, I was completely oblivious to the area's amazing wealth of music. There were real cowboys singing real country. There were authentic blues guys singing the real lowdown blues. Being on the Louisiana border, with liquor laws being 18 in Louisiana as opposed to 21 in Bible Belt Texas, you had all these clubs right across the state line. I probably played more in Louisiana than I did in Texas. I heard a lot of the French Cajun styles, all the New Orleans stuff like Dr. John and Allen Toussaint plus zydeco. There were a lot of hot rhythm players with Latin sounds, too. Then there was North Texas with its great jazz school so you had an infusion of really educated players who combined it all. Man, it was all so good. So true. So why would the record labels want you to be one thing or another? You had to be a rock guy or a blues guy or a country guy. I never understood that. I mean, sure, I know now it made it easier for them to target a specific listening audience, but that's marketing, not music. To me, it seemed like musical segregation. I wanted to play a type of music that encompassed them all, to broaden musical horizons, to make people aware of all the various styles. That's what I did on my *Entrance* debut, to blend.

"When people ask what it is about music, my relationship to it, and how it affects me, although it's hard to explain, I feel I must say that when I perform, it draws me outside of myself. It lifts me to a state where I feel like part of something greater than myself. For that brief moment, whatever problems had been going on in my everyday affairs fall away and drop into a kind of meaningless background haze. I'm immersed, infused and enlightened in-the-moment like no other feeling in the world. And I feel that's true not only for when I play but for when I'm in an audience hearing great music as well. I get swept into that moment. It's just that indescribable feeling of being there. It really is a kind of magic. It's the thing I love most of all about music."

Edgar reverted to his super-session multi-instrumentalist self for the decades of the '80s and '90s, only putting out five albums while adding immeasurably to the music of Meat Loaf, Tina Turner, David Lee Roth, Todd Rundgren and Michael McDonald, while continuing to spice up the albums of his brother. The new century saw his music featured in numerous Hollywood movies and commercials while he toured with Ringo Starr. In 2017, he toured with Deep Purple and Alice Cooper.

"I was doing an interview recently," he says, "and somebody asked me what my first memory of music was and I thought, 'Wow, what a great question.' I had to cast my mind back and what I came up with was something from when I was very young, nestled in my mother's lap, and I could hear beautiful music flowing over me like a rapture. I remember squirming around on her lap, just being able to peek up between her arms over the keyboard to see her beautiful undulating hands on the piano. I vaguely became aware of all that emotion driving her hands across the keys and that there was a correlation between her hands and this music I was hearing. It was something I hadn't thought about in years and years. The interviewer went 'Wow, most people I ask that question to refer to the first album they bought or something they heard on the radio.' So I tell you this because I believe that first feeling of love and security is part of what originally inspired me musically. It's the reason I've always had such warm feelings about music. It's also very spiritual to me personally in the sense of when I talk about feeling something beyond my own self. That having been said, I feel so grateful and want to thank all my fans throughout the world who have stuck with me throughout my career and the career of my brother Johnny Winter! It's meant the world to us and I know Johnny felt the same way. Getting to do what we most love for so long and seeing you guys always out there rocking and having a great time just makes me want to keep doing it forever." ◉

"Johnny was the one with the dream," he explains. "Ever since I can remember, he was very ambitious. He read all the magazines. He watched *American Bandstand* on TV. He was Johnny Cool with the shades, the pompadour and the girls. I remained the weird kid who played all the instruments. It proved to be a great combination, me and my brother."

READY FOR TAKE OFF:

The Early Years of

WINGS

A WILDER LIFE: Denny Laine, Paul McCartney, Linda McCartney and Denny Seiwell made up the first incarnation of Wings.

PUBLICITY PHOTO COURTESY OF NASTY LITTLE MAN

BY GILLIAN G. GAAR

The early 1970s were a rough period for Paul McCartney. The Beatles had broken up, and he was seen as the bad guy (especially after filing suit against the other Beatles at the end of 1970). His albums, *McCartney* (1970) and *Ram* (1971, and credited to both Paul and his wife Linda), were commercially successful (each reaching the Top 5 and selling over a million copies), but critically derided. *Melody Maker* described *McCartney* as featuring "half-written" songs of "sheer banality"; the *New Musical Express* called *Ram* "an excursion into almost unrelieved tedium." But McCartney was nothing if not resilient, and 1971 would see him launching a new band, Wings, who would become a powerhouse act during the decade.

The latest releases in the Paul McCartney Archive Collection series commemorate Wings' early years, with deluxe reissues of *Wild Life* (1971) and *Red Rose Speedway* (1973). They look back at a time when McCartney was seeking to establish himself as a creative force independent of The Beatles, determined to carve out a new path for himself.

"When Paul left The Beatles, I was the first guy he called to make music with, so I've got my little spot in history there," Denny Seiwell says with pride. The New York City-based session drummer had played on *Ram*, and got on well with McCartney, attending the Grammys with him in March 1971, along with their wives ("We were the only ones not properly attired; we all had hippie clothes on").

Not long after the album's completion, Seiwell got a call from McCartney, inviting him and his wife to visit McCartney's farm in Scotland. "He just said, 'Why don't you come over and hang out for a little bit? And if you've got a little (drum) kit, bring it along,'" Seiwell recalls. "I should've read into that a little bit more, but I didn't."

McCartney had invited another *Ram* player, guitarist Hugh McCracken, over as well. After the musicians jammed together, McCartney surprised them by saying he wanted to put together a new band. McCracken, who had two children from a former marriage, turned the offer down; he wanted to live closer to where his kids were located. But Seiwell was immediately interested.

"I was getting a little tired of running from session to session," he explains. "And if *Ram* was a sign of what was to come, I was all in. I've run across a few people that had supreme talent and nobody had anything like Paul had—he never had to ask me twice. I thought, you can't go wrong with this."

Seiwell returned to New York while McCartney searched for another guitarist. Then he thought of Denny Laine, whom he'd met when Laine was a member of The Moody Blues, who toured with The Beatles in 1965. By the time McCartney tracked him down, Laine was at loose ends, sleeping in his manager's office. He had no hesitation about accepting McCartney's offer, and immediately left for Scotland.

Once Seiwell came to Scotland, rehearsals began. "It wasn't like work," says Laine. "It was just going to Paul's house and talking, seeing what happened. It was really more of a getting *out* of the music business, which was the fun part of it. It was for me, anyway, and I'm pretty sure it was for Paul. Even though it was scary, and you didn't know what was going to come next. But you didn't really care. It was all about having some good laughs, really. We were four people, just playing, and jamming, really. That's how that first album came together. It was just purely organic."

The fledgling group became four when McCartney enlisted his wife to play keyboards. Laine and Seiwell were surprised, as there had been talk about adding a professional player, but McCartney insisted he could teach Linda himself. Laine saw Linda's joining the band as a natural extension of the couple's life together.

"Linda was always around when Paul was writing. He was testing his songs out on her; she would be there, and he would say, 'Try this harmony out.' Or he'd throw her ideas and she would say yes or no. Linda knew music, she knew what was good or bad, although she was not a musician and never professed to be. That led into her being in the band, just because she started it with him.

"But she wasn't that happy about it," he continues, "because she was scared of being on stage and knew she wasn't that kind of person. It didn't come naturally to her. But Paul has this attitude of, 'Well, why not?' She was kind of part of the whole scene, and that's the way I accepted that at the time. And eventually we got into doing harmonies, and it got to the point where even Michael Jackson said to Paul, 'Who's doing all those harmonies?' Because we did have a sound, and it included her voice."

"She was a sweet lady put into a very difficult situation," says Seiwell. "And in the beginning it was shaky, and she really took the dirty end of the stick from the press and from people who didn't know anything of the situation. That couldn't have been fun for her.

"She was there as Paul's, I hate the words security blanket, but after what he'd just gone through with The Beatles, Linda provided more than just being a mother and a piano player and a singer in the band. She was his force. And very smart too about a lot of stuff, she had great instincts. Her vocals were a crucial part of the sound of Wings, definitely."

When McCartney decided it was time to record, the musicians headed for London in late July, and laid down basic tracks for *Wild Life* from July 24 to 26. The sessions harkened back to the acoustic simplicity of *McCartney*, as opposed to the more lavish production of *Ram*; five of the album's eight tracks were even first takes.

"We didn't screw around," says Seiwell. "You learn as a studio man, you might do 50 takes, but when the first one's good, they're all going to go downhill from there. Because you got your raw emotions out on that first take."

One song, "Mumbo," was simply a jam in the studio. "Paul didn't have any words for it, he made up the noises as he went through it," Laine recalls. The track was considered a demo, but Laine convinced McCartney otherwise. "I said to him, 'I like the way you've adlibbed the vocal. It sounds great, just like that.' It was mumbo jumbo, but it works! And so we left it at that; if it worked, you kept it, simple as that."

The album's sole cover, Mickey & Sylvia's "Love Is Strange," reflected the band's interest in reggae. "We dug doing reggae at the time, because it was such a new thing," says Seiwell. "We were kind of the first white pop group to be doing that kind of stuff. Paul and Linda were really into that kind of music at the time."

McCartney publicly announced the band's formation on August 3, though they had no name. After considering "The Dazzlers" and "Turpentine," inspiration came when Linda gave birth to the couple's second child, Stella, on September 13. It was a difficult birth, and Paul, "praying like mad," imagined a guardian angel watching over them. Hence the band's new name: Wings.

A launch party for Wings was held in London on November 8 at the Empire Ballroom, and *Wild Life* was released the following month. Reviewers were mystified by songs that seemed more like sketches than completed work; where was the songwriter responsible for the likes of *Sgt. Pepper* and *Abbey Road*? The album reached No. 10 in the U.S., No. 11 in U.K., but sales were flat.

McCartney with acoustic, living a less 'wild life' now, but still a very active one.

While Seiwell concedes the album could've been more polished, he adds, "I'm sure that Paul was trying to shake that whole Beatle thing, and give the world a brand new band that could not possibly be compared to The Beatles. We were in the trenches starting from scratch again, and it fell right out of us wearing Wellington boots and jeans and sweaters and living up in Scotland. It felt like we brought Scotland down to London, it wasn't like big city blues and all that. It was down home."

"It represented us at the time," says Laine. "That's what it was, and what it was meant to be. It was a new thing. It turned into a much bigger thing than if Paul had gone out there with a bunch of session guys, I think. Because it was more organic, it was more real, it was more innocent in a way. And it built, and it proved itself in the end."

In 1972, Wings added a second guitarist. "We realized that we needed another member," says Seiwell. "Because Linda wasn't strong enough to play all of the rhythm licks on the keyboards. And Denny wasn't really a soloist; we needed a lead guitar, so Denny could play rhythm, and a lead guitar player could take the solos. And Paul couldn't do it, because he was playing bass or piano. So we needed another guitar player."

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Laine, and Wings' roadies, Ian Horne and Trevor Jones, had a ready suggestion: Henry McCullough. McCullough had backed Joe Cocker as a member of the Grease Band, and it was felt his bluesy style would add some grit to Wings. McCullough was duly contacted, and, fortified by some pints of Guinness, came by a rehearsal to "have a play," in Laine's words.

McCullough got the job, and by February 1 he joined his new band in the studio to record a number McCartney had written in response to the "Bloody Sunday" massacre on January 30, when British soldiers fired on a protest march in Derry, Northern Ireland, and killed 13 unarmed citizens: "Give Ireland Back to the Irish." The song was completed in one session, mixed on February 3, and released at the end of the month, reaching No. 21 U.S., No. 16 U.K.

But it caused some controversy for the generally apolitical McCartney, and the BBC ended up banning the track. "I didn't mind it as a song," says Laine. "But when I realized the implications politically, I knew it was a bit risky and I wasn't too happy about it. But of course Paul's got his own opinions, and he thought, 'Sod it, I'm going to go for it.' So in one way, I respect him for that. But I wouldn't have done it myself."

On February 7, the musicians were informed Wings would be starting their first tour—tomorrow. McCartney decided to put into practice an idea he'd talked about for some time; playing impromptu, small-scale shows with no advance notice. Packing the musicians and their families into a van, with the gear in a truck, Wings hit the road.

"We didn't want it to be known that we were going to be turning up at these places," Laine explains. "That gave us a freedom to just play."

It was decided that universities would be the most receptive to the improvisational approach, and the group arrived later that day at Nottingham University. A roadie tracked down the social secretary, and asked if Paul McCartney's new band could play a show. Once the disbelieving secretary was brought outside to see that McCartney was indeed waiting in a van, arrangements were quickly made for the following day, November 9. Wings made their debut playing in the university's cafeteria.

The tour continued though February 23, the band playing a total of 11 shows. The sets featured Wings songs, including numbers the band had yet to record, and rock 'n' roll classics like "Blue Moon of Kentucky" and "Lucille."

"That tour was more fun than any of them," says Seiwell, who had no problem with the tour's unorthodox approach. "I knew that Paul had it under control, and how could you miss if a Beatle shows up to play someplace? People are going to turn out.

"They were really bonding times for the band as well," he adds. "You know, staying in the hotels; we stayed in some really funky little places. We'd find a hotel, do the gig, sit in the van after the gig and divvy up the money—

WINGS
WINGS 1971-73
MPL/CAPITOL/UME
(7 CD, 3 DVD, 1 Blu-ray)
★★★★

Wings' first two albums have been overlooked in assessments of Paul McCartney's first post-Beatles band; *Wild Life* wasn't a big seller, and *Red Rose Speedway* was immediately overshadowed by the subsequent success of *Band on the Run*. McCartney himself has disparaged the albums, at one time saying, "After I had heard *Wild Life*, I thought, 'Hell, we have really blown it here.' And the next one after that, *Red Rose Speedway*, I couldn't stand."

This reissue seeks to revamp their reputations. In a sense, they mirror McCartney's first post-Beatles albums. Like *McCartney*, *Wild Life* is very back to basics, with one standout track, "Dear Friend," a heartfelt, let's-make-amends plea extended to his erstwhile songwriting partner John Lennon. Some tracks could have been fleshed out more (e.g., "Some People Never Know"). But the bonus material makes it clear the songs were a natural outgrowth of what McCartney was currently getting up to; home recordings of "Bip Bop" and "Hey Diddle" are charming, homespun ditties, and much of *Wild Life* is in the same vein.

The two bonus CDs have rough mixes (somewhat redundant, given how spare the finished album is), some nice outtakes and the "Give Ireland Back to the Irish" single. The video material is a bit scant; a brief clip of the Wings' launch party feels superfluous, but the band rehearsals are good to have. There's a folio of memorabilia you'll likely look at once, then never again. But the hardback book is excellent, with rare photos and lots of text with new interviews.

Red Rose Speedway, like *Ram*, has a fuller sound; it's more rock, versus the hippie vibe of *Wild Life*. The stand out is the lushly romantic "My Love," but too much of the material feels insubstantial ("Get on the Right Thing" repeats that line over 20 times). Interestingly, among the bonus material (on two CDs) you'll find the proposed double album, which has a number of songs that are stronger than those that made the final cut ("The Mess," "Mama's Little Girl," "Seaside Woman").

There's a book of photos documenting the band's trip to Morocco, and another excellent hardback book. The real draw is the previously unreleased video of the *James Paul McCartney* TV special and the never aired *The Bruce McMouse Show*. Despite the corny elements in both, there's also great live footage of Wings, before a studio audience and on the 1972 European tour. As the bandmembers themselves stated, they were indeed a harder rocking band live, and one hopes more live material from this period will see the light one day.

The deluxe editions of the albums are available separately. The *Wings 1971-73* box adds an exclusive bonus; the *Wings Over Europe* book with photos from the 1972 tour, a replica of the tour program, and a live CD drawn from the tour. Again, the CD will make you wish for more Wings live releases (a complete show, dare we hope?). The box's first edition is sold out, but there's a possibility more editions may be produced.

—Gillian G. Gaar

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A recent photo of Paul McCartney at Henson Recording Studios.

'One for you, one for you, one for you,' and then it was off to the pub to have a pint or a cheese sandwich. It was just so much fun!"

Underscoring the fact that Wings wasn't just McCartney and a backing group, his wife, Laine, and McCullough each took the occasional lead vocal. McCartney also refused to play any Beatles songs. "It was all supposed to be a new direction," says Laine. "Paul knew that he couldn't go out there doing Beatle songs. It was like, everything's got to be new and redone. Paul goes out and does the Beatle thing now (in concert) because he can. But at that time it would not have been a good idea, and he didn't want to anyway. And I wouldn't have liked being in that set up if he wanted to go out playing Beatle songs. It would've been ridiculous to do that, at that time."

"Paul really wanted this to be a *band*," Seiwell emphasizes. "He wanted us to be known to the public, individually, the way The Beatles were known. And he wanted it to be like The Beatles had done it; pay our dues, get out there and do what we had to do, win over the hearts of our fans, and like that. And so I applaud him for taking on that big of a task. But it was a big task to take on."

In March, Wings returned to the studio. But after being told by McCartney that the group needed more rockers to excite their audiences, the choice for the next single was a surprise: the children's nursery rhyme "Mary Had a Little Lamb."

"Everybody went 'What the — ? For real?'" says Seiwell. "And Paul said, 'Yeah, for real.' That was kind of an embarrassment if you're a rock 'n' roller! So we just did it; okay, your idea, you suffer the consequences. So we made it as funky as we could —as funky as you could make 'Mary Had a Little Lamb.'"

"I'm the three wise monkeys; see no evil, hear no evil, speak no evil," Laine jokes about his response to doing the song. "You just go along with it. He was writing songs about his kids, just like people do. But as far as it being a single, I don't know if I'd have picked it." The single fared better in the U.K., reaching No. 9; in the U.S., it peaked at No. 28.

Sessions continued, Wings working with a producer for the first time, Glyn Johns, who'd previously worked with The Beatles during the *Get Back/Let It Be* sessions. But it did not go well. Johns was unimpressed with the music the band was making (he later dismissed the subsequent album, *Red Rose Speedway*, as "rubbish"), and wasn't shy about letting the band know it.

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"He was the straight guy and we were all the freaks," says Laine of Johns. "That's the way producers used to look at us; we were crazy musicians who wanted this and wanted that, and we were unorthodox. And he was more from that camp of the orthodox, 'This is how it's done' kind of producer. And there was a clash there and Paul ended up not getting on that well with him. It was a little bit of a strain working with a producer. It was something we weren't used to. And it all went belly up halfway through." After completing about seven songs, Johns quit the sessions.

In July and August, Wings went on a European tour, moving up to theaters. Production values were upgraded as well, with a screen set up behind the band to show films while they played. "It went upscale real quick," says Seiwell. The band traveled in a colorfully painted double decker bus, which actually proved to be more of a hindrance, as its maximum speed was 35 miles an hour. Cars sometimes had to be sent to meet the bus to get the band to the venue on time.

The shows were longer, with an intermission, the band proving to have more of edge live than they did on singles like "Mary Had a Little Lamb." There was a bump after the August 10 show in Gothenburg, Sweden, when Seiwell and the McCartneys were arrested for marijuana possession; they were let go after paying a fine. But in general, the tour had come off well. "By the end of the European tour, man, we were really starting to sound like a great rock 'n' roll band," says Seiwell. But the musicians were disappointed to learn, that due to expenses, they would earn no money for the tour.

Now Wings began to hit their stride. In September, they began work on what would be their most successful single to date, "Hi Hi Hi." The song was an unabashed celebration of sex, drugs, and rock 'n' roll, with McCartney joyously singing lines like "Go like a rabbit, gonna grab it, gonna do it 'til the night is done." The sexual references led to the single being banned by the BBC.

"I think Paul always felt his image was a little bit lightweight," says Laine, who admits he wasn't keen about the lyric. "I'm not that wild about talking like that in public. I might not have put it out as a single. But it was a big hit. And the fact that it got banned—I mean, I wouldn't make records that are going to get banned. But Paul likes to push the envelope. He likes to be a bit risky—risqué!" Released in the December, it hit the Top 10 in both the U.S. and U.K.

October saw the recording of a track that remains a live favorite today: "Live and Let Die," the theme song for the James Bond film of the same name. "That was a no-brainer," says Laine. "Who's going to turn down a James Bond theme?" The backing track was completed in one quick session at London's AIR Studio, with Beatles producer George Martin producing.

Unusually, the band played live with an orchestra, instead of overdubbing. "You probably couldn't have got that same feeling if it wasn't live," says Laine. "If we do it live, it's going to have a better feel to it than if we overdub and overdub; if you play live with the orchestra, you're kind of infusing them with the same enthusiasm."

Wings' first project of 1973 was the television special, *James Paul McCartney*, which was made to settle a legal dispute between McCartney and Sir Lew Grade (in the U.K., the show aired on Grade's network).

The show received a mixed reception. The band's performances were strong. "Live and Let Die" was given its debut, though the explosion of McCartney's piano at the end gave everyone more than they bargained for. "When the blast went off, it was a lot bigger than we thought," Seiwell recalls. "It swept Henry right off of his feet; I was hiding behind my cymbals! And the lid of the piano was made out of balsa wood, a real light wood, and it just took off in a ball of flames, and flew right over the string section. I'm surprised nobody had a heart attack!"

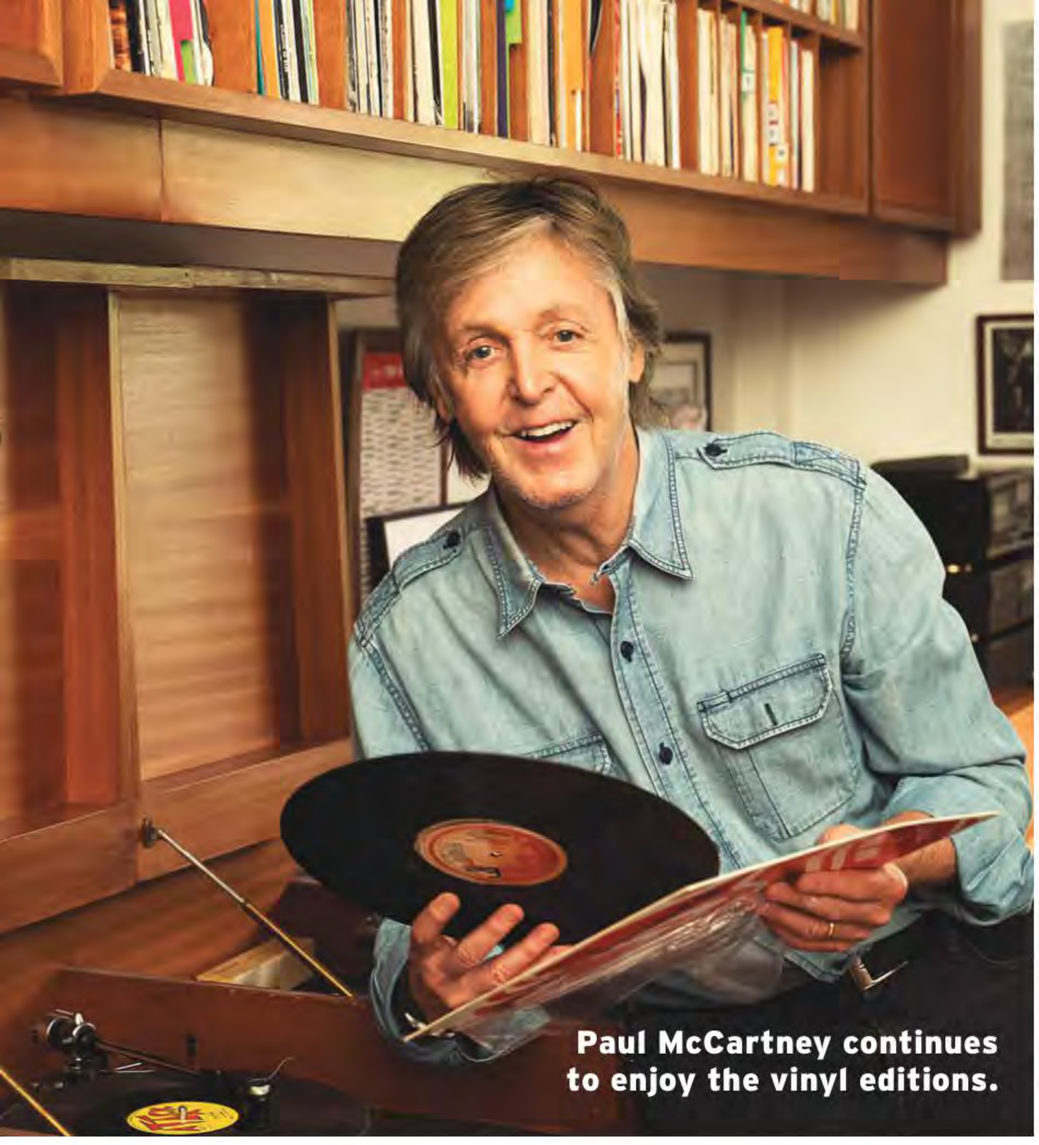
Other parts were less successful. A sequence of ordinary people trying to sing Beatles songs went on far too long. And McCartney indulged his Hollywood showbiz side in a song-and-dance number, "Gotta Sing, Gotta Dance," dressed in a pink tuxedo, and accompanied by dancers whose costumes were half male/half female. It could've been stranger; McCartney originally planned to appear in drag.

The special aired in the U.S. in April (May in the U.K.), timed to the release of *Red Rose Speedway*. Planned as a double album, *Wild Life*'s poor sales led the record company to insist on a single disc. It was a wise move. The album's fuller, more commercial sound gave Wings their first U.S. chart topper; the single, "My Love," which featured a soaring guitar solo by McCullough, also topped the U.S. charts.

"Live and Let Die" followed in June, reaching No. 2 U.S., No. 7 U.K. Then came Wings' first U.K. tour in May and June, the band riding high on their success. "By that third tour, the British tour, we had become a band," says Seiwell. "And live we were pretty damn good."

For Seiwell, that feeling carried over into rehearsals for the next album, *Band on the Run*. "Somewhere in this universe there exists a two-track tape of those rehearsals," he says. "And I remember they were so good. Those rehearsal tapes were better than the actual record as far as I was concerned. Because it was a band. It had all that grit and everything that came along with us being in the trenches that long."

But Wings, Mark I, was about to change. McCullough, who relished being more of a freewheeling player, abruptly quit after



Paul McCartney continues to enjoy the vinyl editions.

an argument with McCartney. Seiwell suggested the album sessions be put back until they could find a new guitarist, but McCartney said no; "We'll just go down and overdub, like we did on *Ram*." This disappointed Seiwell, who felt Wings had become a credible band and didn't want to "go back to a bunch of overdubs on a record rather than that true live sound that we'd accomplished." That, coupled with dissatisfaction about the lack of sufficient financial compensation, led to his leaving the group as well. "I couldn't justify staying in this situation that wasn't working out," he says.

So *Band on the Run* ended up being made by a trio. It went on to be Wings' biggest success of the decade, and one of McCartney's best post-Beatles albums. But as Laine points out, it was *Wild Life* and *Red Rose Speedway* that lay the groundwork for what was to come.

"Without those albums, there wouldn't have been anything," he says. "That's the importance of those first two records, for me. They were responsible for everything; without them, there wouldn't have been any *Band on the Run*.

"The whole life story of Wings depends on those two albums being made." ⊙

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Paul McCartney And Wings

Selected Album Discography

APPLE

- ☐ SW-3386 Wild Life 1971 **18.00**
- ☐ SMAL-3409 Red Rose Speedway 1973 **25.00**
  –With bound-in booklet
- ☐ SO-3415 Band on the Run 1973 **25.00**
  –With photo innersleeve and poster

CAPITOL

- ☐ SW-3386 Wild Life 1976 **25.00**
  –Credited to "Wings"; black label, "Manufactured by MPL Communications Inc" at top
- ☐ SW-3386 Wild Life 1976 **30.00**
  –Credited to "Wings"; black label, "Manufactured by McCartney Music Inc" at top
- ☐ SMAL-3409 Red Rose Speedway 1976 **30.00**
  –Credited to "Paul McCartney and Wings"; black label, "Manufactured by MPL Communications Inc" at top
- ☐ SMAL-3409 Red Rose Speedway 1976 **30.00**
  –Credited to "Paul McCartney and Wings"; black label, "Manufactured by McCartney Music Inc" at top
- ☐ SO-3415 Band on the Run 1976 **20.00**
  –Credited to "Paul McCartney and Wings"; black label, "Maunfactured by MPL Communications Inc." at top
- ☐ SO-3415 Band on the Run **50.00**
  –Credited to "Paul McCartney and Wings"; black label, "Manufactured by Capitol Records..."
- ☐ SO-3415 Band on the Run 1976 **25.00**
  –Credited to "Paul McCartney and Wings"; custom label with MPL logo
- ☐ 99176 Band on the Run 1999 **40.00**
  Limited-edition 180-gram reissue with original LP on one record and interviews and "The Making of.." on the second
- ☐ SMAS-11419 Venus and Mars 1975 **18.00**
  –Credited to "Wings"; with two posters and two stickers
- ☐ SW-11525 Wings at the Speed of Sound 1976 **12.00**
  –Credited to "Wings"; custom label
- ☐ SW-11525 [DJ]Wings at the Speed of Sound 1976 **300.00**
  –Credited to "Wings"; white label advance promo
- ☐ SWCO-11593 Wings Over America 1976 **30.00**
  –Credited to "Wings"; custom labels with poster
- ☐ SW-11777 London Town 1978 **18.00**
  –Credited to "Wings"; custom label with poster
- ☐ SEAX-11901 Band on the Run 1978 **40.00**
  –Credited to "Paul McCartney and Wings"; picture disc
- ☐ SOO-11905 Wings Greatest 1978 **18.00**
  –Credited to "Wings"; custom label with poster
- ☐ SOO-11905 [DJ]Wings Greatest 1978 **400.00**
  –Credited to "Wings"; white label advance promo/test pressing

COLUMBIA

- ☐ A2S 821 [(2)DJ]The McCartney Interview 1980 **40.00**
  –Promo-only set; one LP is the entire interview, the other is banded for airplay; white labels with black print; counterfeits have blank white labels
- ☐ FC 36057 Back to the Egg 1979 **12.00**
  –Credited to "Wings"; custom label
- ☐ FC 36057 [DJ] Back to the Egg 1979 **40.00**
  –Credited to "Wings"; "Demonstration -- Not for Sale" on custom label
- ☐ PC 36057 Back to the Egg 1984 **30.00**
  –Credited to "Wings"; "PC" cover with "FC" label
- ☐ PC 36057 Back to the Egg 1984 **40.00**
  –Credited to "Wings"; "PC" cover with "PC" label
- ☐ JC 36480 Wild Life 1980 **18.00**
  –Credited to "Wings"
- ☐ PC 36480 Wild Life 1982 **18.00**
  –Credited to "Wings"; budget-line reissue
- ☐ JC 36481 Red Rose Speedway 1980 **18.00**
  –Credited to "Paul McCartney and Wings"; flat or glossy cover
- ☐ PC 36481 Red Rose Speedway **18.00**
  –Credited to "Paul McCartney and Wings"
- ☐ JC 36482 Band on the Run **150.00**
  –Credited to "Paul McCartney and Wings"; white "MPL" logo on lower left front cover
- ☐ JC 36482 Band on the Run 1980 **18.00**
  –Credited to "Paul McCartney and Wings"; custom label
- ☐ PC 36482 Band on the Run **30.00**
  –Credited to "Paul McCartney and Wings"; "PC" cover with "PC" label
- ☐ PC 36482 Band on the Run **25.00**
  –Credited to "Paul McCartney and Wings"; "PC" cover with "JC" label
- ☐ JC 36801 Venus and Mars 1980 **18.00**
  –Credited to "Wings"; with one poster and two stickers
- ☐ PC 36801 Venus and Mars 1982 **18.00**
  –Credited to "Wings"; budget-line reissue, not issued with inserts
- ☐ PC 36987 The McCartney Interview 1980 **15.00**
  –Stock release of interview originally intended for promotional use only
- ☐ FC 37409 Wings at the Speed of Sound 1981 **18.00**
  –Credited to "Wings"; custom label
- ☐ PC 37409 Wings at the Speed of Sound 1982 **18.00**
  –Credited to "Wings"; regular Columbia label, budget-line reissue
- ☐ C3X 37990 Wings Over America 1982 **50.00**
  –Credited to "Wings"; custom labels, no poster
- ☐ HC 46382 Band on the Run 1981 **50.00**
  –Credited to "Paul McCartney and Wings"; half-speed mastered edition

NATIONAL FEATURES CORP.

- ☐ 2955/6 Band on the Run Radio Interview Special 1973 **1500.00**
  –Promo-only interview disc

–From Goldmine's Record Album Price Guide, 9th Edition

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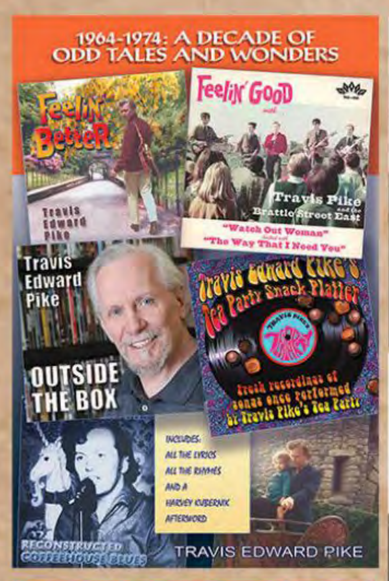

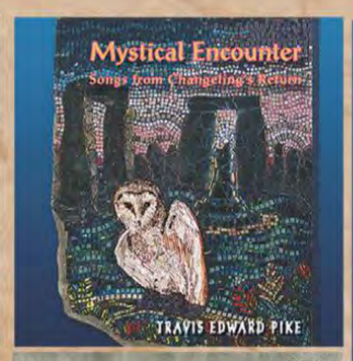

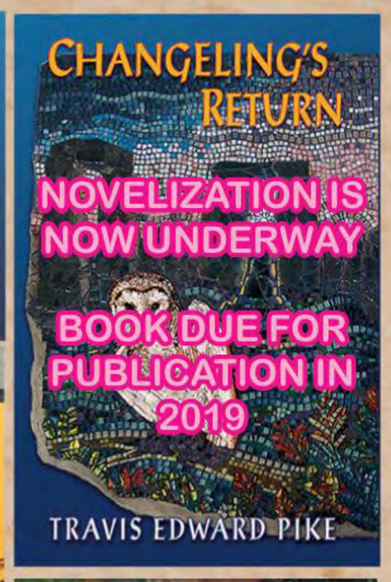

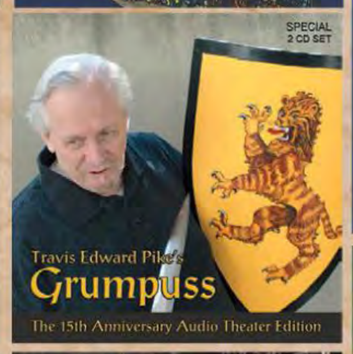

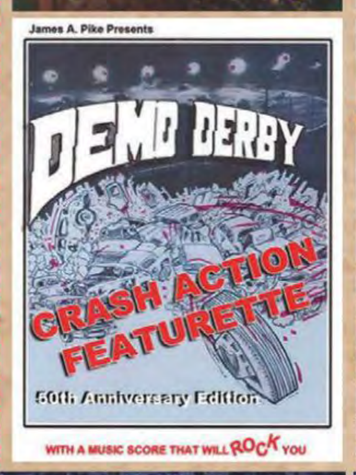

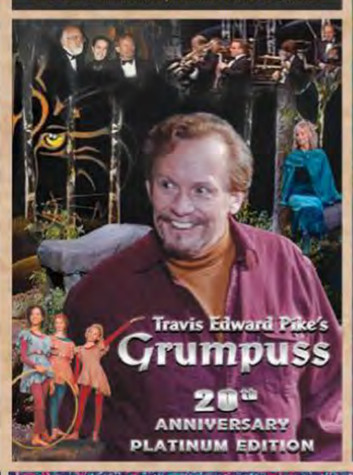

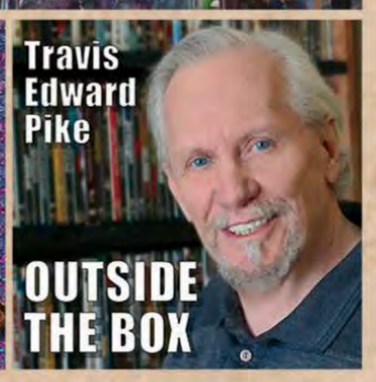

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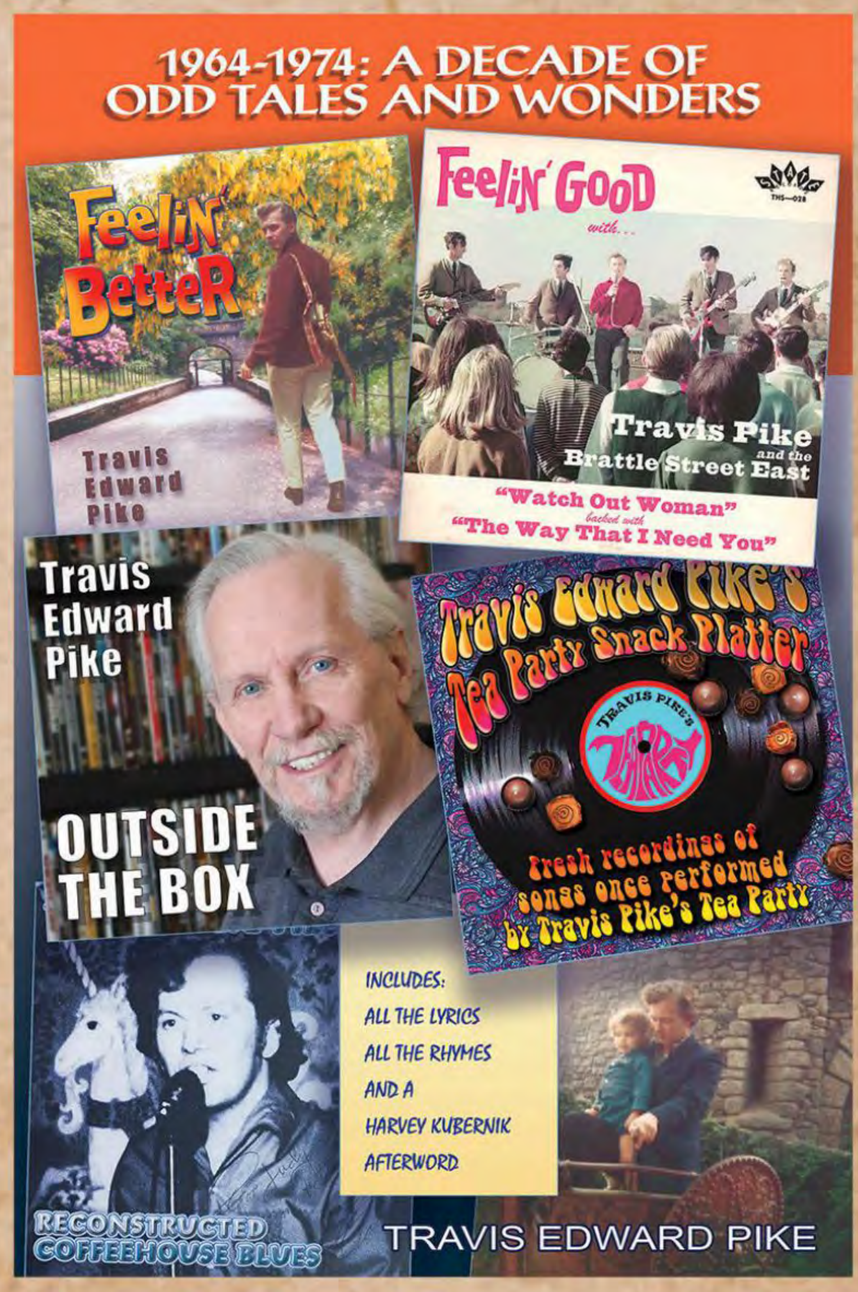
Bruce Reid of Lenox, Massachusetts writes, "Searching online for Mark Roth and Ritchie Havens, I stumbled onto a bit of Odd Tales and Wonders. In 1975, I was Mark's roommate in Hollywood, chatted with Second Gun investigative reporter Ted Charach, and was glad to revisit "End of Summer" before taking the scenic route back to my future through *Demo Derby* and your wild blues tune, "Mesmerizing, Tantalizing Hazel-eyed Jane." Your book is now on my Christmas list and I look forward to spending more time with you on youtube."

In 1963, Pike wrote the title song for *Demo Derby,* a short film that played on thousands of screens across the country with the Beatles *Hard Day's Night;* ten songs, including the title song, for the 1966 movie, *Feelin' Good;* and in 1973, his song, "End of Summer," underscored *The Second Gun*, a Golden Globe Nomination for Best Documentary Film, investigating Robert Kennedy's assassination. This 374 page memoir of Pike's career as a singer-songwriter, *1964-1974: A DECADE OF ODD TALES AND WONDERS,* features lyrics to his albums, more than 170 photos and artifacts and is now available in Trade Paperback and Kindle Editions.



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